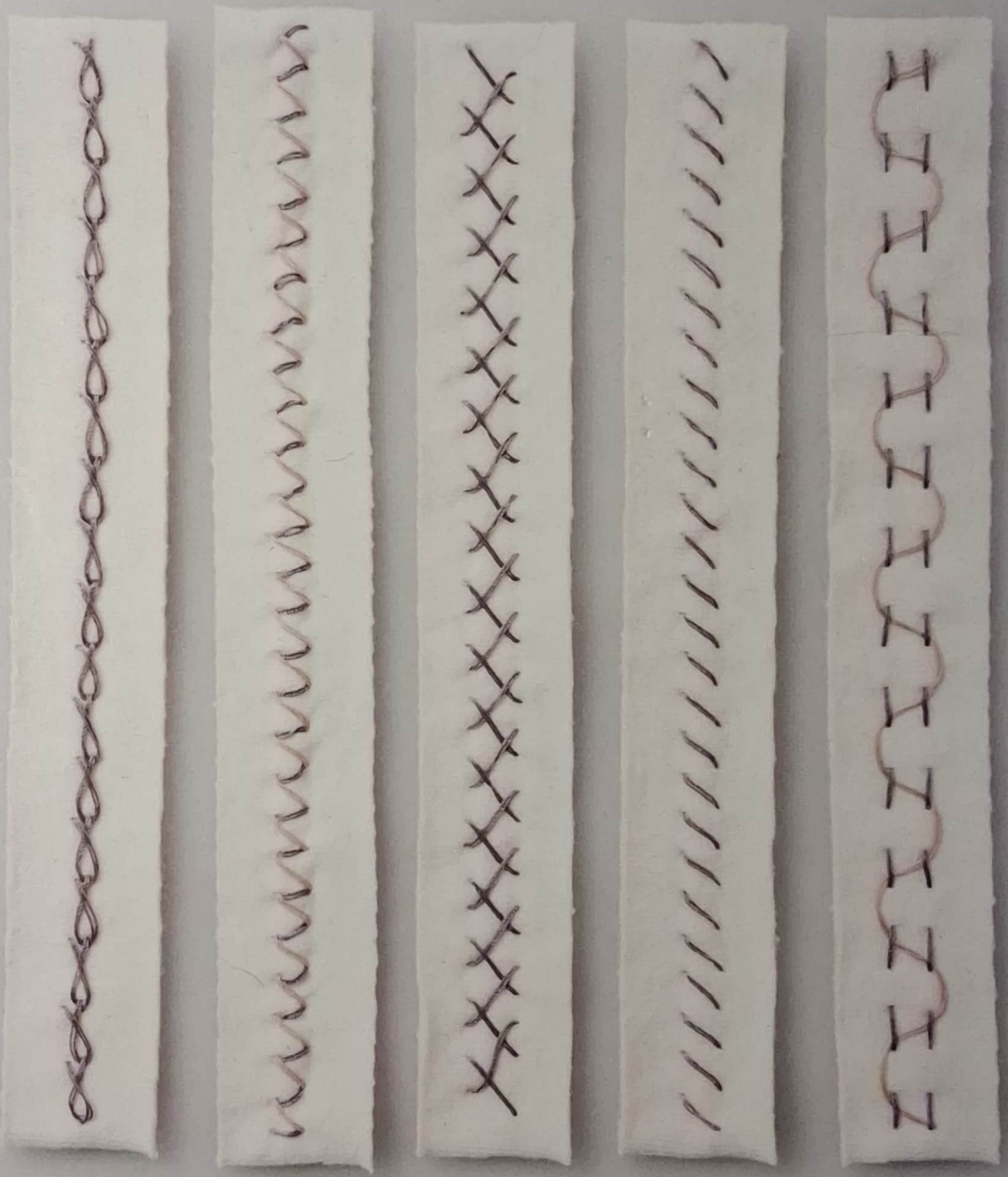
THE GEOMETRY OF HAND-SEWING

A ROMANCE IN STITCHES AND EMBROIDERY FROM ALABAMA CHANIN AND THE SCHOOL OF MAKING

100+ STITCHES PLUS PULL-OUT CARDS THAT MAKE LEARNING EASY



NATALIE CHANIN

Author of *Alabama Stitch Book*, *Alabama Studio Style*, *Alabama Studio Sewing + Design*, and *Alabama Studio Sewing Patterns*

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ALL STITCHES ARE BASED ON GEOMETRIC GRID SYSTEMS—AND BY USING GRIDS AS GUIDES, LEARNING STITCHES IS AS EASY AS CHILD'S PLAY.

AS MAKERS, WE TEND TO LEARN different stitches over time without thinking much about how they relate to one another. But when Natalie Chanin and her Alabama Chanin and The School of Making teams began to look at needlework closely, they realized that all stitches are based on geometric grid systems—and by using grids as guides, they could make learning stitches, even seemingly elaborate ones, as easy as child's play.

In *The Geometry of Hand-Sewing*, Chanin presents their breakthrough method, featuring illustrated instructions for more than 100 stitches—from the most basic straight and chain to the more fanciful feather and herringbone—along with photos of both right and wrong sides and guidelines for modifying stitches to increase one's repertoire further. To simplify learning, the book also includes two plastic stitching cards die-cut with the grids on which every stitch in the book is based. These reusable cards can be stitched through for practice (just as children use lacing cards to learn to tie shoes) or used as stencils for transferring grids to fabric.

NATALIE CHANIN is the founder and creative director of Alabama Chanin and the author of four previous books: *Alabama Stitch Book*, *Alabama Studio Style*, *Alabama Studio Sewing + Design*, and *Alabama Studio Sewing Patterns*.

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THE GEOMETRY OF HAND-SEWING

For my mother, Myra Brown,
who taught me that mathematics and geometry
are languages of love.

And for Euclid and Norton Juster,
who both understood the beauty of parallel lines.

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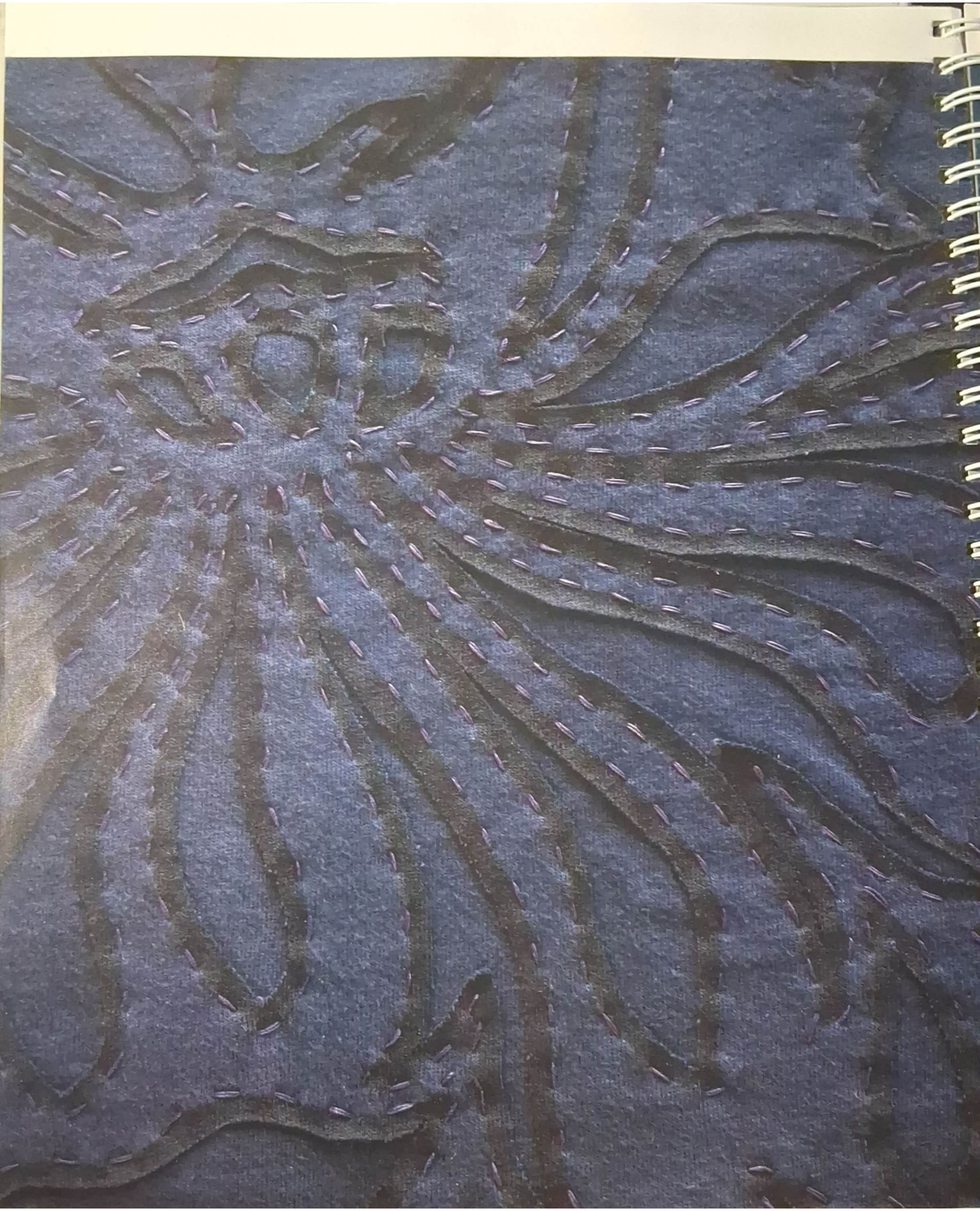

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INTRODUCTION

"ONCE UPON A TIME THERE WAS A SENSIBLE STRAIGHT LINE
WHO WAS HOPELESSLY IN LOVE WITH A DOT."

— *The Dot and the Line: A Romance in Lower Mathematics*, by Norton Juster, 1963

In the spring of 1973, my mother, who had recently earned a master's degree in pure mathematics, introduced me to her love of geometry through the book *The Dot and the Line: A Romance in Lower Mathematics* by Norton Juster. A whimsical tale of love across divides, *The Dot and the Line* remains one of my all-time favorites. It begins, "Once upon a time there was a sensible straight line who was hopelessly in love with a dot. 'You're the beginning and the end, the hub, the core and the quintessence,' he told her tenderly . . ."

I'm not a mathematician, but I am a designer who loves geometry, that is, the relationship among points, lines, and surfaces. I was never a stellar math student, but I've always had an intrinsic understanding of spatial relationships, and this understanding serves me every day in my job as the creative director of The School of Making, the educational arm of my fashion and lifestyle company Alabama Chanin.

Norton Juster dedicated *The Dot and the Line* to Euclid, who is known in some circles as the father of geometry. Around 300 B.C., Euclid wrote his love letter to geometry—called *Elements*—and this treatise became the basis for the geometry we all learn as children, for explaining how points and lines interact to form the shapes that create our world. When we stitch by hand, we use geometry without realizing it. Think of the dashes of a straight stitch moving down a seam or around a circle; the points at which the thread enters and exits the fabric create the lines—or, in other words, the geometry—of our work.

While I promise you that this book is not a treatise on *Elements* or Euclidean geometry, I do consider it a love letter to geometry as it pertains to stitching. Like most people, I learned different stitches over time as I desired to use them—without thinking a lot about how they related to geometry—however, when my team and I started to look at them closely and to compare them, we realized that they are all based on a geometric grid system. We then developed the Stitching Cards in this book based on these grids in order to make learning the stitches as easy as child's play.

Embroidery and sewing—like the study of numbers and shapes—are as old as humankind. It seems that as soon as human beings were able to conceive of twisting fibers into yarns, they began manipulating those twisted fibers into fabrics. Even before the basics of making fabrics were understood, humans were embellishing shelters, clothing, and objects with patterns based on geometry. Some civilizations tended toward the simplest and most austere uses of threads, yarns, and ropes, while others strove for the most highly evolved and elevated versions of embellishment imaginable, including, in the most elaborate examples, embellishing garments with strands of spun gold and precious stones.

At my company Alabama Chanin, and now The School of Making, we've developed our own style of stitched embellishment that involves applying threads and flosses to fabrics made from cotton fibers, primarily organic cotton jersey. In this book, we share with you all that we've learned over the years about stitches for you to use in your projects, those inspired by our work and others. We've taught these stitches and techniques to hundreds of artisans—both young and old. While we did not invent them, we've spent thousands of hours exploring and expanding upon them.

In Chapter 1, we introduce our Stitching Cards as a way to help you understand and practice basic stitches. In Chapter 2, we present the tools and materials that inspire and inform our sewing and embroidery, and in Chapter 3, we show you how to work the stitches. Chapters 4 and 5 are about ways to elaborate on the stitches presented in Chapter 3, and Chapter 6 is about creating patterns with stitches. On page 140 is an index to make finding instructions for the stitches easy.

The act of making can change your life, help you become a more informed consumer, and aid you in passing on important knowledge to the next generation. I know that I am my best self when I am making and sharing. I hope the lessons in this book will instill you with confidence, deepen your love for the arts of hand-sewing and embroidery, and inspire you to share your love of making with others.

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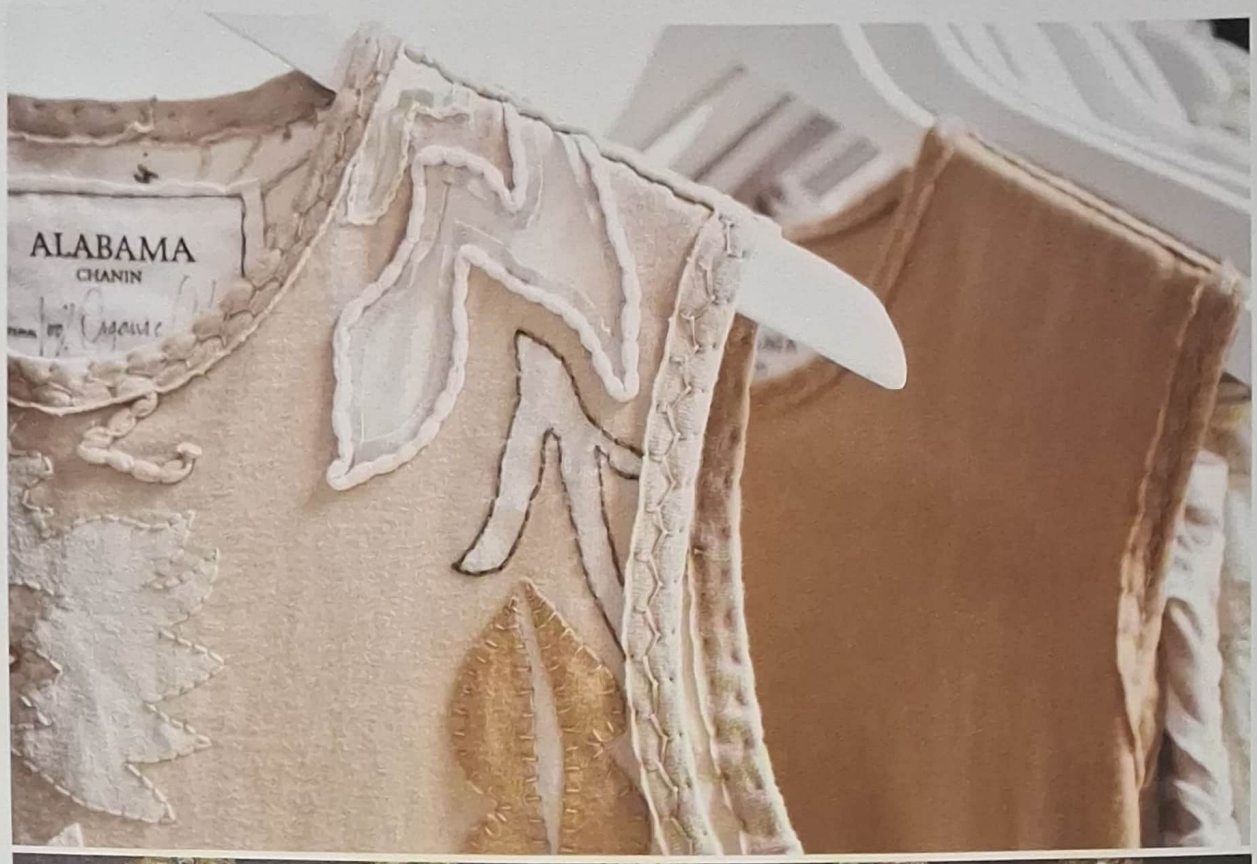

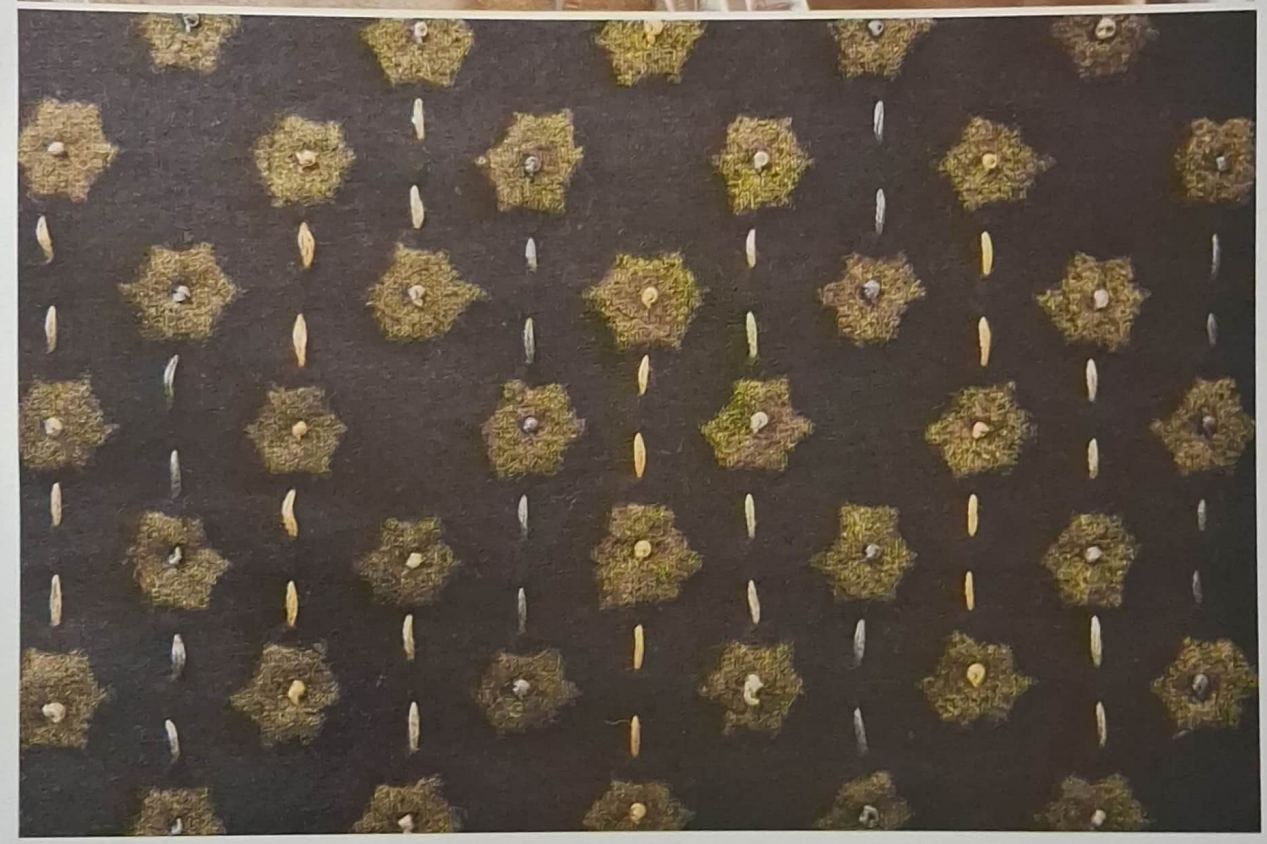

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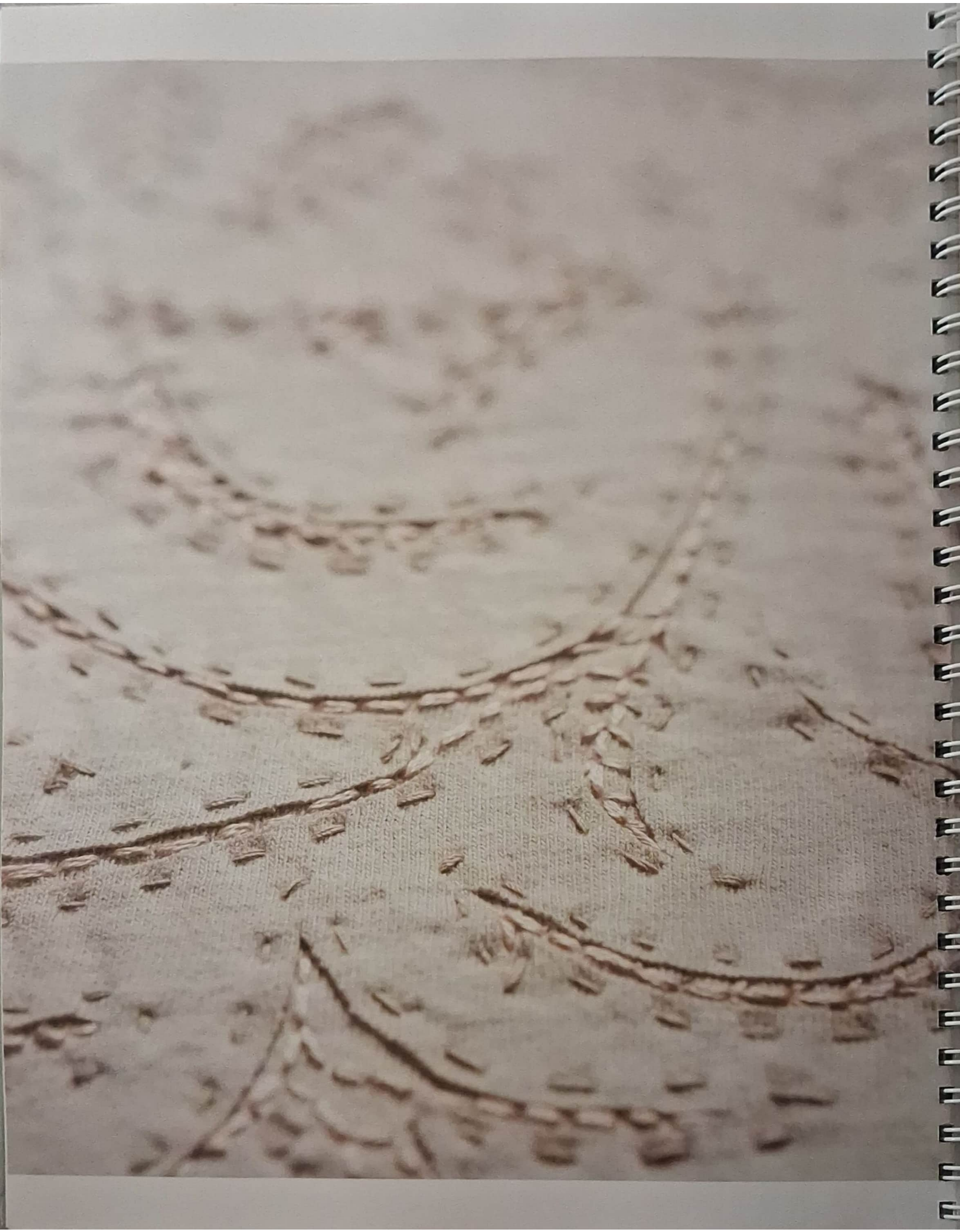

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1.

A NEW WAY TO THINK ABOUT

SEWING AND EMBROIDERY

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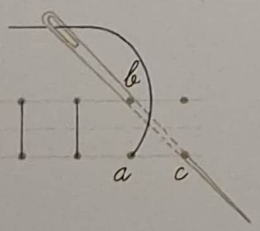
AS A VERY YOUNG GIRL, I WAS INTRODUCED TO SEWING AND EMBROIDERY WITH THICK SQUARES OF CARDBOARD PRINTED WITH COLORFUL IMAGES AND PUNCTURED WITH HOLES TO ALLOW FOR STITCHING AROUND SHAPES, SUCH AS TREES, FLOWERS, AND CHILDREN IN PLAY CLOTHES.

Straight stitches were worked with a large yarn needle and bright acrylic yarn. Perhaps you, or your children, were introduced to sewing in the same way.

A few years ago I realized that we could use a similar type of card to teach people more than just a straight stitch. The geometry of stitching illustrates that all stitches are just repeating shapes across one, two, three, four, or more rows of parallel lines. If you break stitches down into equidistant and easy-to-follow dots and parallel lines on cards, even complicated ones become a "stitch-by-number" exercise.



Parallel Whipstitch—find instructions for sewing this stitch on page 46.

INTRODUCING STITCHING CARDS

This book comes with two reusable plastic cards depicting seven different grids: Square, Diamond, Rectangle-A, Rectangle-B, Double Triangle, Isolated Square, and Isolated Circle. These basic grids are then used to determine the shape and size of each completed stitch. For example, a single row of the Square or Diamond Grid is used for the Straight and Backstitch while the more complex Feather Stitch requires four rows of the Diamond Grid.

These Stitching Cards can be used for practicing if you stitch directly through them, or they can be used like a stencil for adding stitching guides to fabric. We've provided three scales for each grid—small (approximately ⅛″ [3 mm] between grid points), medium (approximately ¼″ [6 mm] between grid points), and large (approximately ½″ [12 mm] between grid points)—so you can choose the size that is just right for your particular application. The cards can help you learn new stitches and perfect old favorites.

Following is an overview of the Stitching Cards. See Chapter 3 for step-by-step guides for each stitch for right- and left-handed stitchers, Chapter 4 for information on further embellishing stitches, and Chapter 5 for variations and elaborations of these grid structures.

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Stitching Card #1

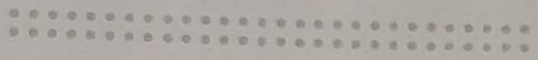
SQUARE GRID

The Square Grid in three sizes can be found on Stitching Card #1. Use rows of this grid to complete the stitches below. See Chapter 6 for additional patterned stitches.

One-Row SQUARE GRID

Use one row of the Square Grid to work the Straight or Running Stitch (page 32), Backstitch (page 34), Chain Stitch (page 35), Braid Stitch (page 38), and Cable Chain Stitch (page 39)—as well as several variations of these stitches.

Two-Row SQUARE GRID



Use two rows of the Square Grid to work Single Feather Stitch (page 40), Blanket Stitch (page 41), Cross Stitch (page 44), Parallel Whipstitch (page 46), Open Chain Stitch (page 48), Double Chain Stitch (page 49), Double Braid Stitch (or Gordian Knot, page 50), Square Zigzag Stitch (page 51), and Bosnian Stitch (page 52)—along with a few variations of these stitches.

Three-Row SQUARE GRID

Use three rows of the Square Grid to create Loop Stitch (page 53) and its variations.

Stitching Card #1

DIAMOND GRID

The Diamond Grid in three sizes can be found on Stitching Card #1. Use rows of this grid to complete the stitches below. See Chapter 3, beginning on page 25, for stitch instructions and Chapter 4, beginning on page 99, for additional ways to use stitches.

One-Row DIAMOND GRID

This single row can also be used to accomplish all of the stitches listed for the One-Row Square Grid.

Two-Row DIAMOND GRID

Use two rows of the Diamond Grid to work Diamond Zigzag Stitch (page 56), Zigzag Chain Stitch (page 57), Closed Feather Stitch (page 58), Closed Blanket Stitch (page 59), Offset Backstitch (page 59), and Chain Stitch Rosette (page 60)—as well as variations of these stitches.

Three-Row DIAMOND GRID

Use three rows of the Diamond Grid to sew Vertical Arrowhead Stitch (or Stacked Arrowhead Stitch, page 61), Fern Stitch (or Fly Stitch, page 62), and Heart Stitch (page 64)—as well as variations of these stitches.

Four-Row DIAMOND GRID

Use four rows of the Diamond Grid to sew Feather Stitch (page 65) and Chained Feather Stitch (or Rosebud Stitch, page 66).

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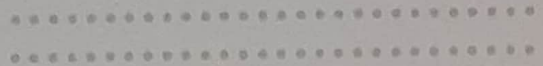
Stitching Card #1

RECTANGLE-A GRID



The Rectangle-A Grid is made up of two rows. It can be found on Stitching Card #1 in three sizes. Both rows of the grid are used to create Herringbone Stitch (page 72)—one of our most popular stitches at Alabama Chanin. It is also used in this way for Buttonhole Stitch (page 69), Satin Stitch (page 70), and Long-Arm Herringbone Stitch (page 73). For two stitches only, a single row is used—Gather Stitch (page 67) and Straight Stem Stitch (page 68). See Chapter 6 for additional patterned stitches that use this grid.

Stitching Card #2

RECTANGLE-B GRID

The Rectangle-B Grid is made up of two rows and, for our basic stitches in this book, is always used this way. It can be found in three sizes on Stitching Card #2. This grid is used to create Coral Stitch (page 77), Double Knot Stitch (page 78), Squared Knot Stitch (page 79), Snail Trail Stitch (page 80), and Braid-Edge Stitch (page 80).

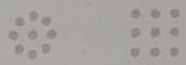
Stitching Card #2

DOUBLE TRIANGLE GRID

The Double Triangle Grid is made up of four rows based on two, interlocking equilateral triangles and, for our basic stitches, is always used this way. It can be found in three sizes on Stitching Card #2. This grid is used to create Zigzag Coral Stitch (page 81), and Cretan Stitch (page 82). See Chapter 6 for additional patterned stitches that use this grid.

Stitching Card #2

ISOLATED CIRCLE AND ISOLATED SQUARE GRIDS FOR DETACHED STITCHES



We've provided seven sizes of both Isolated Circle and Isolated Square Grids (which can be used at a 45-degree angle for Diamonds) to create individual stitches that are worked around a central point. These can be found on Stitching Card #2. These two grids can be used to create the following stitches as well as a range of variations: Star Filling Stitch (page 89), Crossed Star Stitch (or Ermine Stitch, page 89), Eyelet Stitch (page 91), Whipped Eyelet Stitch (page 92), and Algerian Eye Stitch (or Star Stitch, page 94). See Chapter 3 for additional combination stitches that use this grid.

STAND-ALONE AND COMPANION STITCHES

This chapter concludes with a group of stitches that can be created as stand-alone stitches or added to any grid structure: Seed Stitch (page 96), French Knots (page 96)—which can also be grouped in a pattern with either of the isolated grids—and Detached Chain Stitch (page 97).

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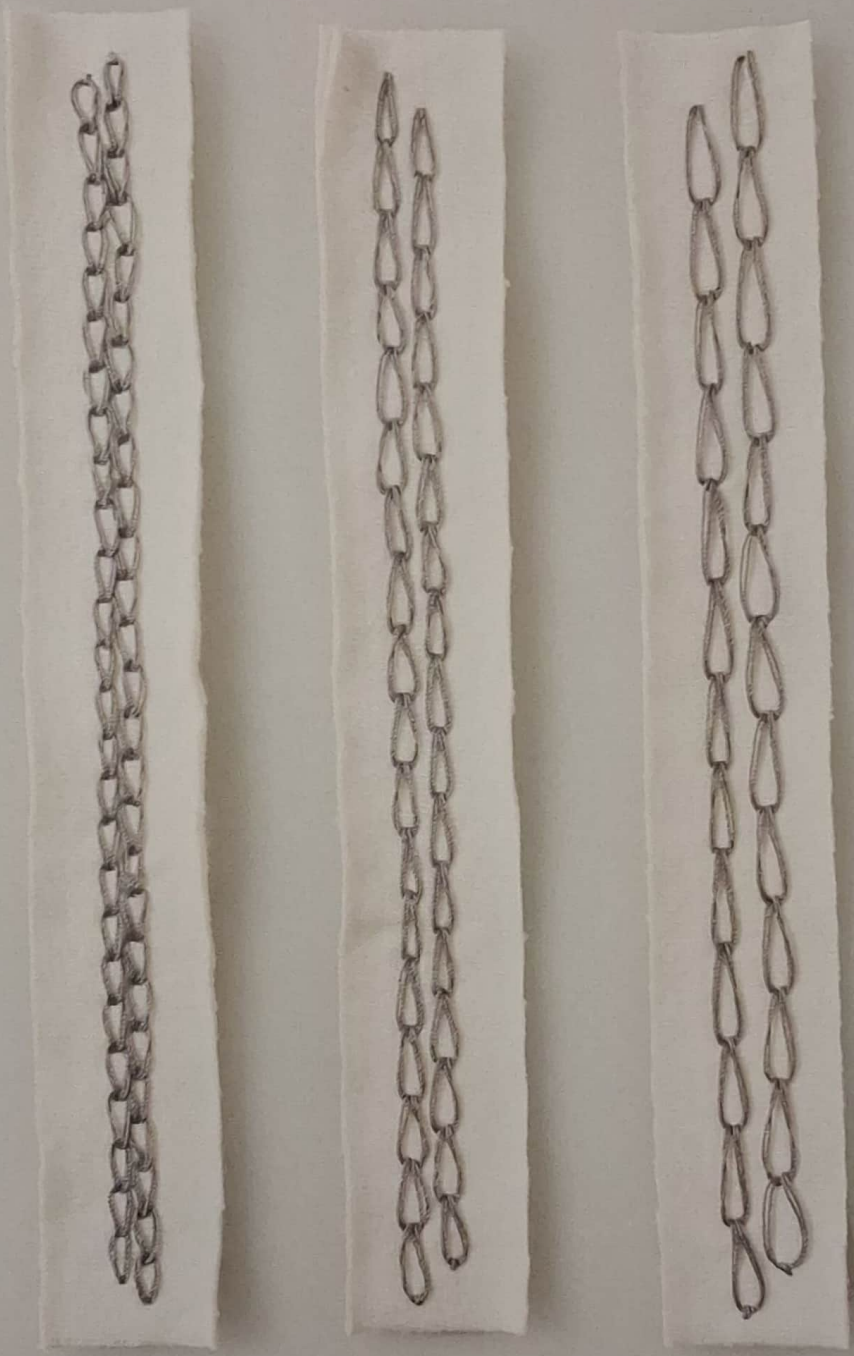
SMALL, MEDIUM, AND LARGE

Use small-, medium-, and large-sized grids to create an array of stitches in varying scales. Shown here is the Offset Chain Stitch (see page 127) worked on the three grids.



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2.
FOR THE LOVE OF TOOLS

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EVERY CRAFTSPERSON KNOWS THAT WORK IS MADE EASIER WHEN DONE WITH WELL-MADE TOOLS THAT ARE APPROPRIATE FOR THE JOB AT HAND. VERY OFTEN GOOD TOOLS ARE ALSO OBJECTS OF GREAT BEAUTY THAT BECOME EVEN MORE ALLURING AS THEY ACQUIRE A PATINA THROUGH YEARS OF USE.

Well-made, beautiful tools can be expensive but don't always have to be. The most important aspect in selecting the right tool is the function: How well does the tool accomplish that function? How does the tool fit in your hand or on your body? Does it make the work easier?

In this chapter, I outline the tools we use in our daily stitching practice at The School of Making and Alabama Chanin.

MARKING TOOLS

Over the last few years, an astonishing number of new marking pens have come on the market; however, there are also some old standbys that work beautifully in certain cases. Here are a few of our favorites. Remember to always test your marking tool on your actual project fabric to ensure that you will be able to remove all marks after your project is complete.

DISAPPEARING INK PENS These pens provide a strong line that disappears over time, more quickly on humid days. We use them almost daily. The stitch samples photographed for this book were produced using disappearing ink pens with the appropriate Stitching Cards.

FABRIC PENCILS There are many types of fabric marking pencils available on the market today, made with everything from chalk to soapstone. You may also choose to use a fine lead pencil that can often be washed away after the completion of your project. Be sure to test each individual pencil on your project fabric before using it on a project.

FABRIC AND PERMANENT MARKERS We use permanent markers when we plan to cover the entire area with embroidery and/or use the marker lines as an added decoration to highlight areas of embellishment. Be careful when using red, as it will sometimes bleed in the wash.

HEAT-TRANSFER PEN These pens make a duplicate of a tracing of a drawing or a stencil and are then used to transfer a design to fabric. When using this transfer method, be sure to make a mirror image of the drawing you want to apply, as you will turn your drawing over to iron it onto your fabric.

TRACING WHEEL A very traditional method of pattern transfer, it is used with waxed, chalked, or dressmaker's carbon paper to transfer a design to fabric.

WATER-SOLUBLE MARKERS These markers produce lines that wash off. We've also had marks from these disappear on humid days and with the moisture from hands. These are great when creating lines in areas that you will be working quickly. We do not recommend using them on projects you plan to work on over a period of time, as the marks tend to become more difficult to remove the longer they sit.

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NEEDLES

It is very important to choose the right needle for the right job. Needles can be like a pen or a pencil: Change the size of the pen and your signature will look different; switch to a pencil and the signature will be different again. The same is true of a needle—change your needle size and/or style and your stitches will change.

Following is an overview of our favorite types of needles for stitching with cotton-jersey and mid-weight woven fabrics. You may find that a particular type of needle works well for particular types of stitches. You may also find differences among the same style of needle from different manufacturers. A #6 Milliner has become my favorite needle for working Straight and most embroidery stitches; however, I sometimes find a #9 Sharp is better for stitches with small details like Cretan (see page 82) and some of the looping stitches. Once you find the needles that fit your hand and your embroidery style, store them in an organized manner, so that you can access them easily. You may also want to take notes directly in this book about which needles work well for your particular style of stitching. Test your needle on a scrap of fabric before beginning any project to determine the right needle for your desired outcome.

SHARPS are a multipurpose needle with a sharp point and a small rounded eye, just large enough to accommodate thread. These are the most popular and versatile needles used for hand-sewing. Sizes range from 1 to 10.

EMBROIDERY NEEDLES are very similar to Sharps, but have a long oval eye, which makes threading the needle so much easier when using multiple strands of thread or thicker yarns. Sizes range from 1 to 12, with the most popular sizes in the 7, 8, and 9 range.

MILLINER NEEDLES are long with round eyes and are traditionally used in hat-making, but in the medium sizes can be perfect for sewing and embroidery. Sizes range from 1 to 11.

CHENILLE NEEDLES have a long oval eye with a sharp point and are used in crewel embroidery and ribbon embroidery. Sizes range from 13 to 26; the most popular sizes are 16 to 26. Sizes 13 and 14 are commonly used for heavy and coarse fabrics, such as linen and canvas.

FINGER COVERS AND OTHER TOOLS

THIMBLES are available in a wide range of types and sizes. Pick the one that feels most comfortable on your finger. Once you get used to using a thimble, you will never sew without one.

RUBBER CAPS are made for working with paper, but when worn on the thumb and pointer fingers while sewing, they can help you to grip the needle as you pull it through one or more layers of fabric.

A single layer of **FLORAL TAPE** wrapped around the tips of the thumb and pointer finger can also help you grip the needle as you sew.

NEEDLE-NOSE PLIERS are sometimes necessary for pulling a needle through multiple layers of fabric. Make sure that you keep a clean pair (free of oil and other household products).

CUTTING TOOLS

Like using the right needle, using the right pair of scissors can make or break a sewing project.

TAILOR'S OR DRESSMAKER'S SHEARS typically have one straight and one bent-angle blade, a round thumbhole, and an oblong finger hole. The bent angle allows you to rest the bottom blade of the scissor on the table while you are working. The bend helps prevent you from lifting the fabric off the table as you cut, reducing fabric slippage and ensuring a more accurate cut, and also helping to reduce hand fatigue.

SPRING-LOADED GARMENT SHEARS use a spring-loaded mechanism, which you squeeze down on to perform the cutting action. After each cut, the scissors force themselves back open, minimizing hand fatigue.

EMBROIDERY SCISSORS have thin, sharp matching blades that range in size from 3″ to 4″ (7.5 to 10 cm) and are used for cutting small areas of fabric where great precision is needed. The two sharply pointed tips are perfect for small and/or delicate cutting and for trimming threads. There are embroidery scissors with two finger holes—like a normal scissor—and also versions with flat, spring-loaded handles like pliers.

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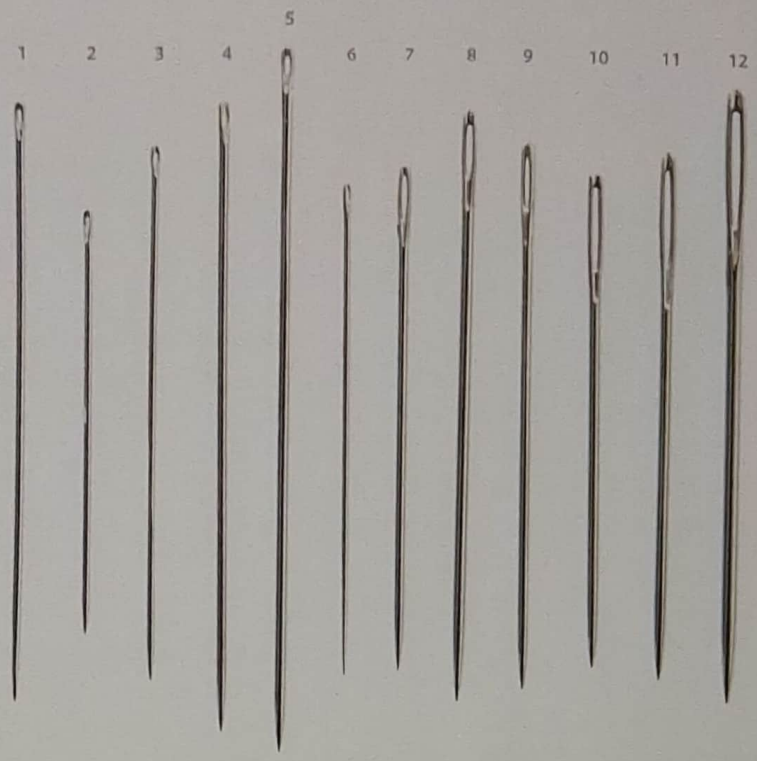

1. #7 Milliner
2. #9 Sharp
3. #9 Milliner
4. #5 Milliner
5. #3 Milliner
6. #10 Milliner
7. #5 Embroidery
8. #1 Embroidery
9. #3 Embroidery
10. #22 Chenille
11. #20 Chenille
12. #18 Chenille

KNIFE-EDGE SCISSORS have one pointed tip on the bottom and one bent-tip blade on the top. Also used for cutting small areas of fabric where great precision is required, knife-edge scissors most commonly come in 4″ and 5″ (10 cm and 12.5 cm) versions.

SURGERY SCISSORS are available in a range of specialty shapes and styles from curved to blunt-tipped and can be an excellent choice for every detail of stitchwork.

SNIPS are small scissors—similar to embroidery scissors—with a spring-loaded handle. They are great for traveling or when you are working in a small, contained area. They can also be used when you need to make lots of smaller cuts.

THREAD, EMBROIDERY FLOSS, & THINGS THAT WIND

Any string-like substance that can fit through a hole (of any size)—from straw to leather cord—can be used for sewing. Native Americans used porcupine quills for embellishing. Cut-leather strips can be sewn through holes punched in leather or drilled in wood. These are the threads and yarns we use most often:

ALL-PURPOSE THREAD is designed to be used with sewing machines. We use it for hand-basting layers of fabric, bindings, necklines, and armholes before sewing or constructing. We never use this thin thread for embroidery, embellishment, or construction because it breaks easily.

BUTTON CRAFT THREAD is thicker than ordinary sewing thread, and we use it for most of our hand-sewing needs at The School of Making and Alabama Chanin. Made with a cotton-covered polyester core, it's one of the strongest and most durable threads available on the market. Its polished finish helps it glide smoothly through fabric, making it abrasion resistant during the sewing process and ideal for construction as well as embellishment.

BUTTONHOLE TWIST most often describes a 100% silk thread that is designed for sewing handmade buttonholes. This

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TOOLS/SUPPLIES CHECKLIST

To get started, all you need is a needle, thread, fabric, scissors, pencil or disappearing ink textile pen, and Stitching Cards, but you may want to expand your collection over time as your skills and interests grow.

TOOLS FOR MEASURING, DRAWING, AND MARKING

- Stitching Cards (see page 10)
- Clear plastic rulers in a range of sizes: for drawing and cutting straight lines
- Disappearing ink markers: for temporarily transferring sewing grids to fabric (see page 16)
- Fabric and permanent markers: for permanently transferring sewing grids to fabric

TOOLS FOR PINNING, CUTTING, AND SEWING

- Pins—we prefer glass-head pins
- Pin cushion or roll: for storing and organizing needles and pins
- Needles in a range of sizes (see page 17)
- Fabric and embroidery scissors (see page 17)
- Thimble or finger coverings (see page 17)
- Needle-nose pliers (see page 17)

SPECIALTY TOOLS

- Graph paper: for sketching out new designs
- Tracing paper: for copying patterns to embroider
- Pencil and eraser: for copying patterns to embroider
- Paper scissors: for cutting anything that isn't fabric or thread
- Rotary cutter: for cutting in a straight line
- Cutting mat: for use with rotary cutter
- Templates: for drawing circles, squares, triangles
- Plastic sheets: for creating your own stitching cards
- Awl or hole punch: for punching holes in stitching cards
- Stencils
- Textile paint

SUPPLIES

- Fabric or other base (see page 22)
- Thread or yarn (see page 18)
- Beads or other notions (see page 22)

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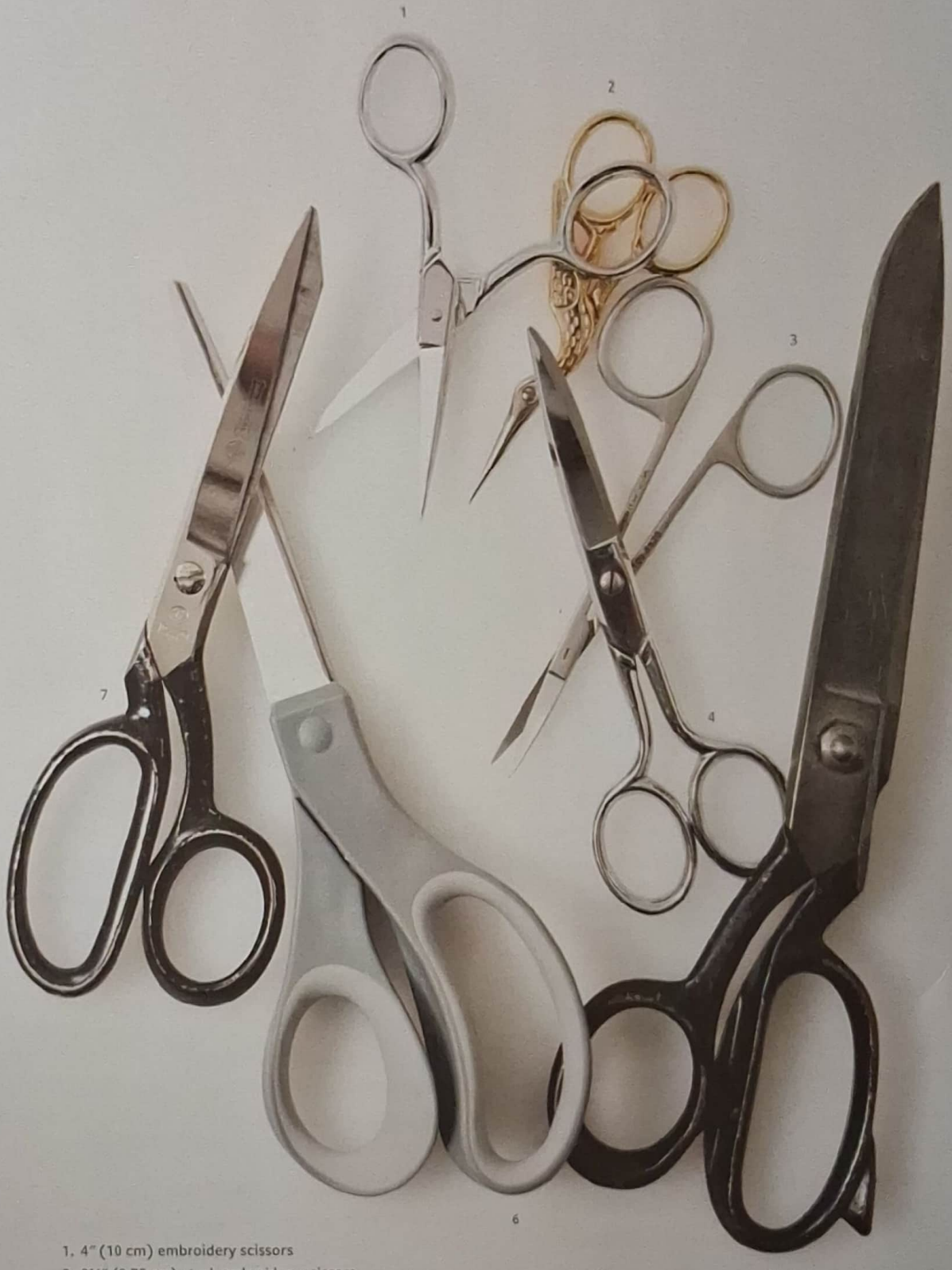

1. 4″ (10 cm) embroidery scissors
2. 3½″ (8.75 cm) stork embroidery scissors
3. Curved surgery scissors
4. 5″ (12.5 cm) knife-edge scissors
5. 9″ (22.5 cm) dressmaker shears
6. 8″ (20 cm) straight paper scissors
7. 7″ (17.5 cm) dressmaker shears

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1. All-purpose thread
2. 2-strand embroidery floss
3. Quilting thread
4. Button craft thread
5. Button craft thread
6. 4-strand embroidery floss
7. 6-strand embroidery floss
8. Cotton warping yarn
9. Lightweight merino wool yarn
10. Perle cotton
11. Medium-weight merino wool yarn
12. Cotton yarn
13. ¼" (12 mm) lightweight cotton jersey ties
14. 1" (2.5 cm) medium-weight cotton jersey ties

thread is available in a beautiful array of colors and is perfect for many tasks, but it does not have the same abrasion resistance when sewing with the cotton-jersey fabrics that we prefer at The School of Making and Alabama Chanin and other heavier-weight fabrics.

COTON À BRODER is a fine, 4-ply thread traditionally used for embroidery and is made from long staple cotton fiber. It is very durable and strong and comes in a wide range of colors. Commonly used sizes are: 12, 16, 20, 25, 30, and 35.

COTTON YARN can be used in cases where you want a thicker embroidery look than can be achieved with embroidery floss.

CREWEL YARN is most often made from two strands of wool, plied together. Crewel yarns come in a beautiful array of colors and can be used with the two plies or separated and used as single plies.

EMBROIDERY FLOSS, available in a wide range of colors, is composed of six loosely twisted strands and is perfect for small, intricate embellishments and where a wide range of color variation is desired. It can be pulled apart and used with just a few strands where lighter, thinner embroidery effects are desired. These separable strands can also be joined with strands of other colors for almost endless variations in shades. At The School of Making and Alabama Chanin, we use four strands for Backstitch and other decorative stitches, and six strands when we apply Satin Stitch. Embroidery floss is not as strong as button craft thread, so never use embroidery floss for construction or as part of any project where great stress will be applied to fabric and/or seams.

PERLE COTTON is a 2-ply, mercerized, cotton yarn with a high sheen that is available in a wide variety of colors from many different manufacturers. Available in sizes: 3, 5, 8, 12, 16, and 20—the higher the number the finer the thread.

QUILTING THREAD is now available in a range of sizes and strengths that make it more durable than all-purpose thread. Most often made from core spun polyester, the thread is appropriate for all heavy-duty sewing needs as well as for machine sewing.

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FABRICS AND EMBROIDERY BASES

We have applied stitches and embroidery to everything from woven and knit fabrics to paper, wood, and glass. At The School of Making and Alabama Chanin, we work primarily with 100% organic cotton-jersey, but all of the stitches in this book can be used on any material you have available. Below is an overview of the bases we use most often.

KNIT FABRIC is a textile formed by looping threads on a set of needles or hooks to form a web of loops that becomes the fabric. Cotton-jersey comes in several different weights and knit structures that can be used for a range of designs and products.

WOVEN FABRIC is a textile formed by weaving. It is produced on a loom, and made of many threads interlaced along a warp and a weft. Woven fabrics range from ultra-light silk crepes to rigid wool tweeds and stiff denim. All woven fabrics are appropriate bases for the techniques covered in this book.

FELT is a textile that is produced by matting, condensing, and pressing wool fibers together. It provides a sturdy base and is appropriate for all the techniques presented in this book.

PAPER may be used for any stitch covered in this book. Before sewing any type of paper, you should punch holes in it with a pin to ensure that you have even stitches. The same is true with wood and glass: You should drill holes before stitching.

ADDITIONAL NOTIONS

We often use **GLASS BEADS** to embellish our embroidery stitches. We choose glass beads that are (most often) made in the Czech Republic. Making glass beads is among the oldest of documented human arts, dating back about three thousand years. We utilize primarily #2 and #3 bugle beads, chop beads (which look like very short bugle beads), and seed beads from #7 to #11.

SEQUINS can be made from metal or plastic and are available in a wide range of shapes, sizes, and colors. At The School of Making and Alabama Chanin, we most often use the flat, round plastic versions in three sizes: small (4 mm), medium (5 mm), and large (6 mm).

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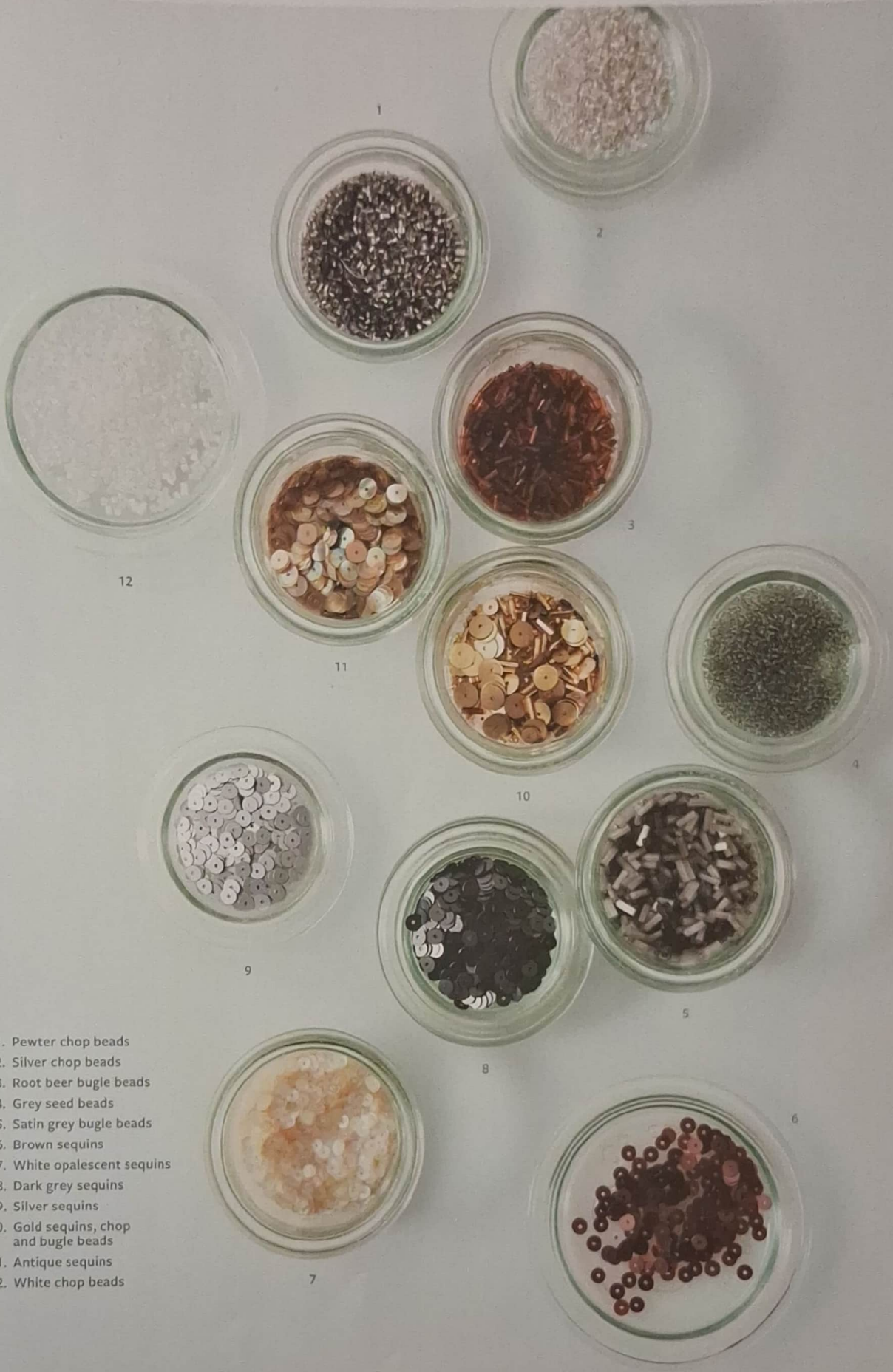

1. Pewter chop beads
2. Silver chop beads
3. Root beer bugle beads
4. Grey seed beads
5. Satin grey bugle beads
6. Brown sequins
7. White opalescent sequins
8. Dark grey sequins
9. Silver sequins
10. Gold sequins, chop and bugle beads
11. Antique sequins
12. White chop beads

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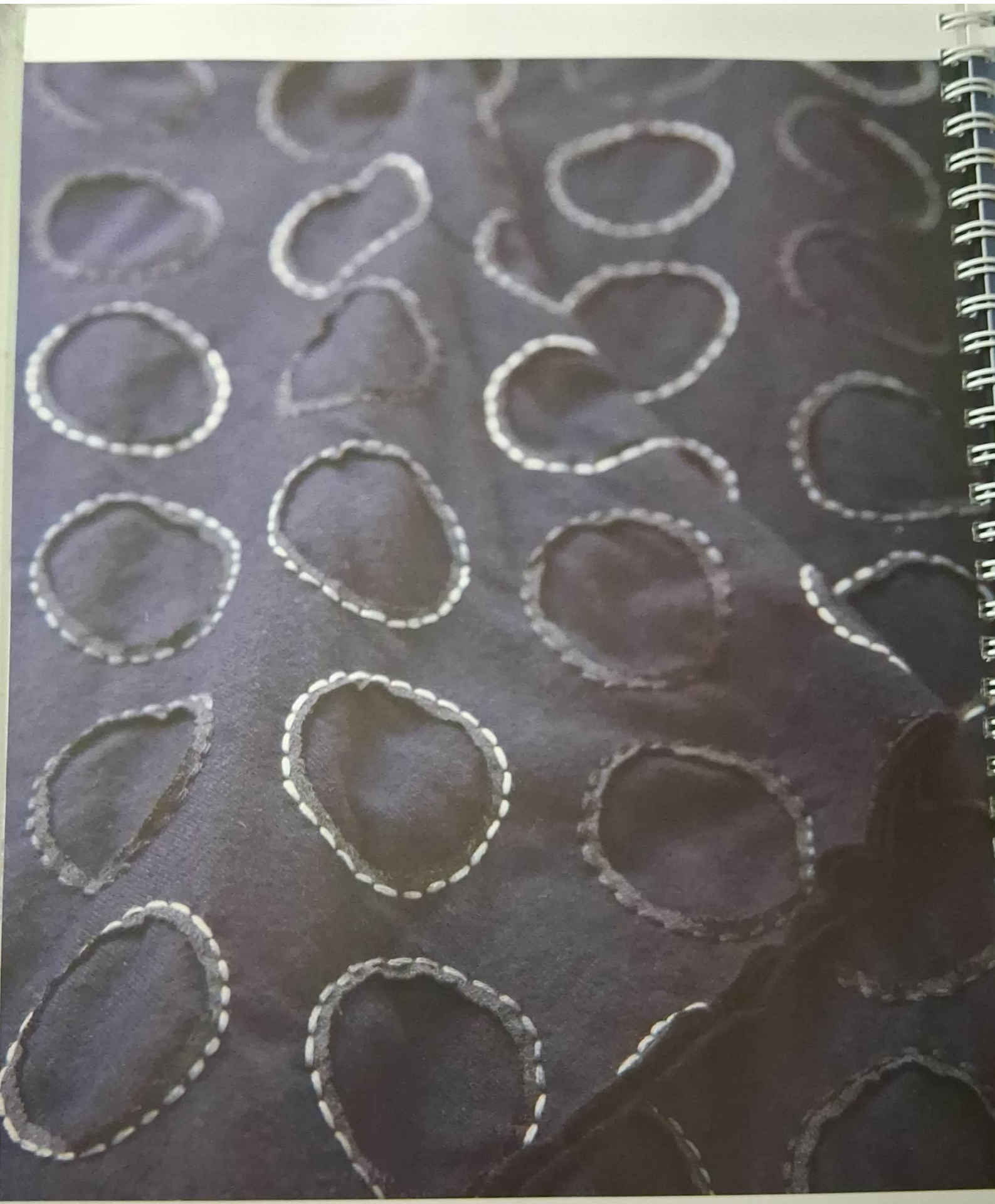

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3.
BASIC STITCHES

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IN THIS CHAPTER, WE PRESENT THE BASIC STITCHES AND ADDITIONAL VARIATIONS THAT WE USE MOST OFTEN AT THE SCHOOL OF MAKING AND ALABAMA CHANIN. WE'VE INCLUDED THE NAMES WE REFER TO THEM BY AS WELL AS OTHER NAMES WE HAVE FOUND FOR THEM.

Each of the basic stitches is shown with two illustrations: one showing the stitch as worked left-to-right, and the second showing the stitch as worked right-to-left. Below these illustrations are two photographs of the stitch on our organic cotton-jersey fabric, showing the face, or the front, of the stitch, and the back of the stitch. Some stitches have a slightly different appearance depending on the direction in which they are worked, and in such cases, the caption indicates whether the sample was stitched right-to-left or left-to-right. Underneath each set of illustrations are step-by-step instructions that can be used whether you are working left-to-right or right-to-left. In a very few instances, such as Square Zigzag Stitch (see page 51) and Cross Stitch (see page 44), we include two different techniques for working the same stitch.

You will find that the right-to-left and left-to-right illustrations are invaluable, regardless of whether you are right- or left-handed, as some stitches are easier for different people when worked from a different direction. If you are having trouble with a particular stitch, try changing the direction you are working. If you normally work the stitch right-to-left, try working the stitch left-to-right. You may also find it helpful to turn the book 90 degrees so that the illustrations move top-to-bottom or bottom-to-top, and hold your stitching vertical to your body to correlate to the vertically oriented illustrations. While writing this, I came across a few embroidery books that recommend looking at stitch illustrations in a mirror if you are having trouble mastering the stitch as given. The mirrored image of the stitch may be the perfect solution for your individual learning process. For every stitch, experiment working up and down, as well as left and right, and you will be surprised to find that even well-known stitches might become easier for you from a different vantage point. See "Best Practices for Working with Thread" on page 27 for more ideas for streamlining the stitching process.

Following is information on transferring grids from our Stitching Cards to fabric or project, and stitching in The School of Making and Alabama Chanin style, which is different from some more traditional methods.

HOW TO TRANSFER GRIDS FROM STITCHING CARDS TO FABRIC

Select your desired Stitching Card and scale using the chart on page 140. Using any of the marking tools from Chapter 2 (page 16), transfer your chosen grid to your fabric or project by marking through the punched holes. We created all of our samples using a disappearing ink pen, but any of the marking tools in Chapter 2 can work. Be sure to test any

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marking instrument on a scrap of the fabric you are using to ensure that your method of transfer can be removed (if desired) after your project is complete—and, conversely, that your transfer method won't disappear before your project is complete.

BEST PRACTICES FOR WORKING WITH THREAD

THREAD LENGTH The best thread length to sew with varies according to individual body size, but it should be about the same as the length from your fingertips to elbow, where the physical action of sewing occurs.

A longer thread is more prone to knotting as you work. Also, if you use an extremely long thread, you'll actually spend more time pulling the thread through your fabric than stitching. And most importantly, with each stitch you work, the thread abrades, so, the more stitches you work with the same length of thread, the weaker the thread becomes.

THREAD NAP Like fabric, thread has a nap. If you run your finger over a length of thread from the cut end toward the spool, you will feel the thread is smooth and glides easily; run your finger the opposite way—from the spool toward the cut end—and you will notice that the thread feels rougher. This has to do with the "twisting method" involved in manufacturing. The thread's twist runs in the direction from the loose end toward the spool. If you're unsure of the twist's direction, have a look at a cut length of thread under a magnifying glass, and you'll see that one end is pointed and the other end flares open slightly. When threading your needle, thread the end that comes from the spool, hence, with the nap of the thread. This method also helps keep knotting while stitching to a minimum.

NEEDLING THE THREAD Instead of threading your needle, needle your thread. This makes perfect sense in that the thread is the weaker of the two elements and easily moves or bends. Moving the more stable element—the needle—over the thread to "needle the thread" makes this a simple task. Hold your thread as closely to the cut end as possible to reduce the amount of movement in the thread but also allow the needle to glide down over the cut end before it reaches your fingers.

RELEASING THREAD TENSION After threading your needle, run the threads between your thumb and forefinger to release the excess tension created by the thread manufacturing process. In rubbing the threads, you are also coating them with your fingers' natural oils so the thread will glide more smoothly into and through your fabric. At the same time, you're training the two lengths of thread to lie side by side and begin to behave like "twins." The more the two strands are tamed to lie beside one another, the smoother the sewing process and the finished project. We call this process "loving your thread."

SEWING IN THE SCHOOL OF MAKING AND ALABAMA CHANIN METHOD

At The School of Making and Alabama Chanin, we work primarily with cotton-jersey fabric. Here are a few important rules to keep in mind when working a project or garment in our style. If you are working in a different style, you should still test your stitch lengths, tension, and knotting on fabric scraps in advance.

STITCH LENGTH AND TENSION At The School of Making, we sew with stitches that are between ⅛″ (3 mm) and ¼″ (6 mm) long and have designed the medium scale of our Stitching Cards to match the measurements we most often use. Stitches that are smaller will pull through the tiny loops of yarn making up the cotton-jersey fabric while stitches that are too big will break more easily or snag as you go about your daily life. Aim not only for uniform stitches and spaces in between but also for an even sewing tension. Place your sewn stitches and/or row between your thumb and forefinger and gently smooth the stitches into place by pushing down and pulling across the fabric's face and back. If your tension is too tight, the stitches will gather your fabric base. Conversely, if your tension is too loose, your individual stitches will buckle above the fabric base. The objective is for your fabric to lie flat—without stretching or gathering—after completing each pull of your needle and before you tie your knot at the end of a section of work. Knots securing the beginning and end of any portion of your work should be secure and not easily pull through your fabric (see "Knotting Off" on page 28).

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KNOTTING OFF Cotton-jersey fabric is made by continuously looping a thin yarn through itself to form a knitted "web," and very small holes are formed where the yarn loops. If you knot your thread with a small knot, that knot can pull through any of the small holes in the fabric and might also break the knit fabric's tiny yarn, causing the fabric to "run" and produce an even bigger hole. That's why, in most of our projects, we tell you to double your thread and use a large double knot (see page 31) to anchor the thread.

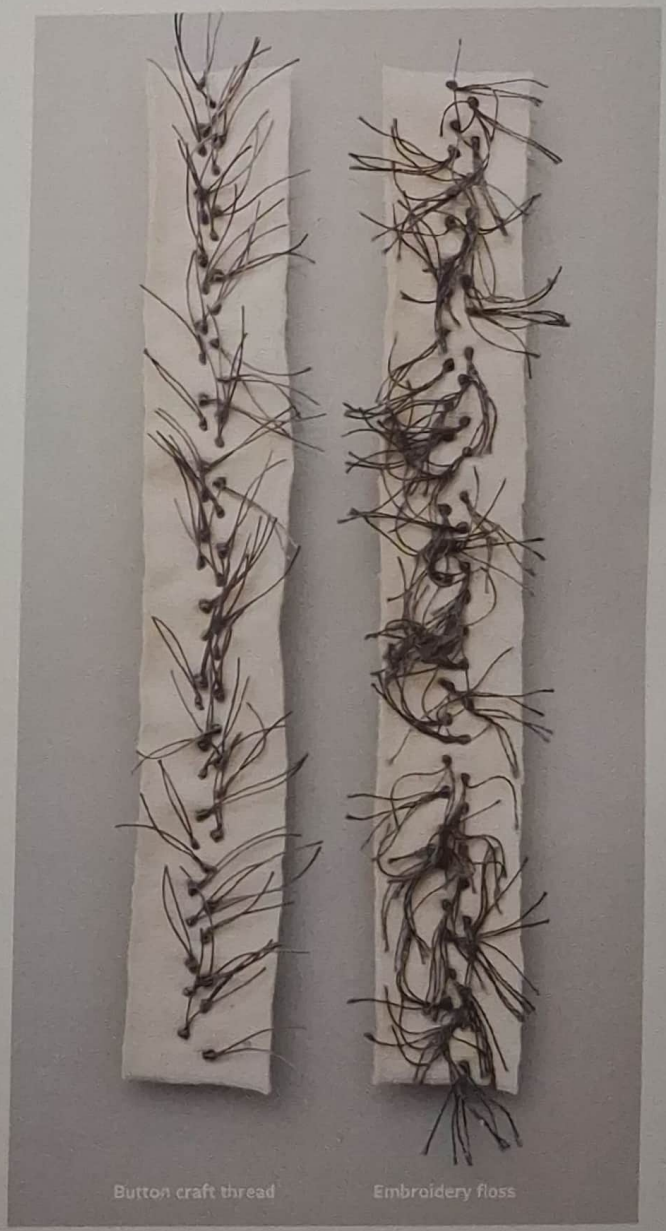
Another way to ensure the durability of your project is to leave a ½"- (12 mm-) to ¾"- (19 mm-) long thread tail after tying off each knot. Wearing and washing your project will cause these thread tails to shorten over time, potentially wearing them down to about ¼" (6 mm). For this reason, if you start with long tails, the project will maintain its original integrity from the first day it was knotted. We like to say that we leave long tails so that what we make will remain intact for this generation and the next and the next.

One important design decision we make when starting any project is how to handle the knots. There are two options: One is knots that show on the project's right side (outside) and become a decorative element, as shown in our Daisy fabric on page 30 and Alabama Fur at right. While sewing, multiple knots can be grouped together to create a design that has added texture and dimension.

Knots can also be placed on the fabric's wrong side or back, creating a fabric that is smoother and in which the stitchwork can be seen clearly.

KNOTS WITH BUTTON CRAFT THREAD AND EMBROIDERY FLOSS

Creating knots on the fabric surface can be done with any material; however, at The School of Making and Alabama Chanin, we most often use either button craft thread, as shown below left, or embroidery floss, as shown below right. Button craft thread has a stiffer hand than embroidery floss, which is softer and tends to make fuzzier knots. We use embroidery floss to create a special fabric we call Alabama Fur (see right). To do this, we Backstitch (see page 34) multiple small spiral shapes, beginning and ending each spiral with a knot on the outside of the work.



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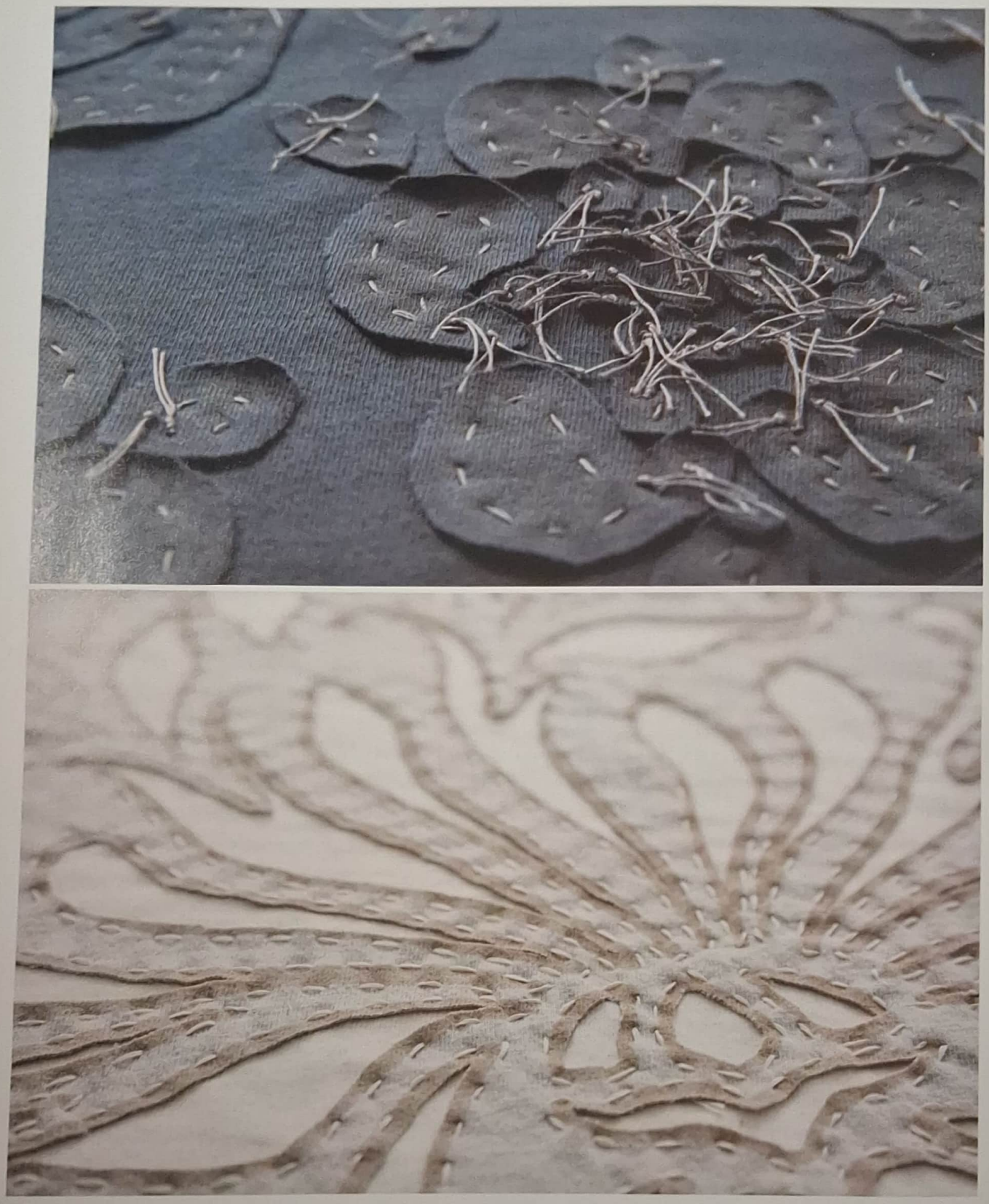

Top: Negative Reverse Appliqué Daisy fabric with knots on the face, or right side, of the fabric. Bottom: Reverse Appliqué Magdalena fabric with knots on the back, or wrong side, of the fabric.

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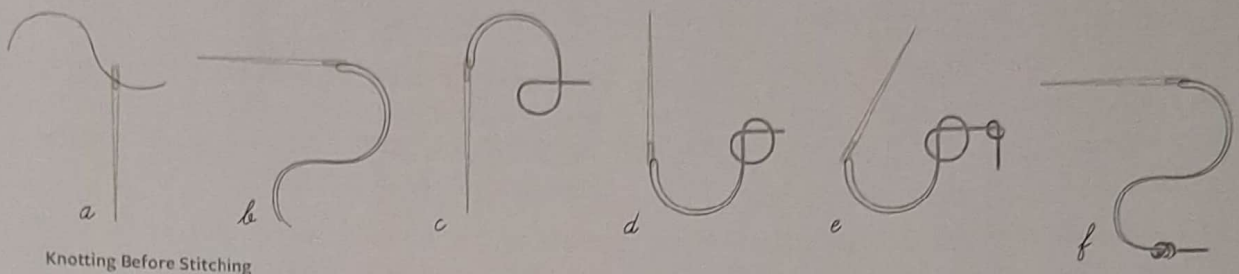
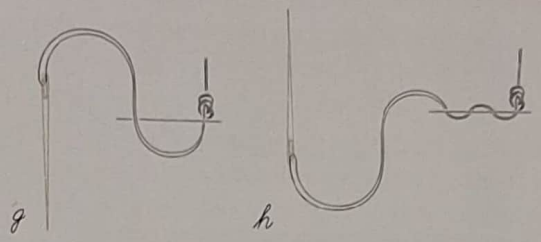
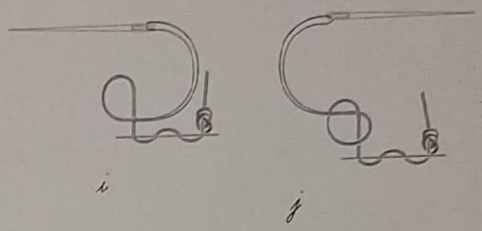
HOW TO TIE A DOUBLE OVERHAND KNOT



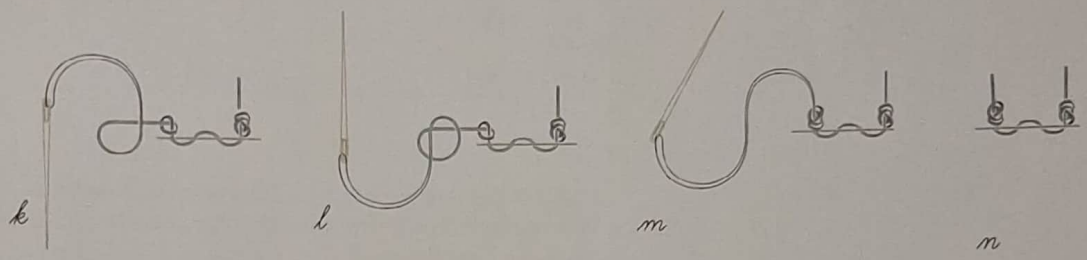
Knotting Before Stitching



Stitching



Knotting After Stitching



INSTRUCTIONS FOR KNOTTING BEFORE STITCHING WITH A DOUBLE STRAND OF THREAD (A–F): Thread your needle of choice and even the ends to create two strands of thread. Make a loop about 2″ (5 cm) from the cut ends of the thread and bring both cut ends through the loop. Use forefinger, thumb, or both to nudge knot to about ¾″ (2 cm) from the cut ends. Then repeat the process to make a double knot.

STITCH AS DESIRED (G–H).

INSTRUCTIONS FOR KNOTTING ON FABRIC AFTER REQUIRED STITCHING (I–N): For a knot on the fabric face, bring the needle through to the fabric face on your final stitch, smooth the tension from the stitches, and make a loop with the thread; then pull the needle through the loop, using the forefinger, thumb, or both to nudge knot into place, flush with fabric. Then repeat the process to make a double knot. After making a second knot, cut the thread, leaving ½″- (12 mm-) long tail. For a knot on the fabric back, bring the needle back through to the fabric back after your final stitch and repeat these instructions to make a double knot.

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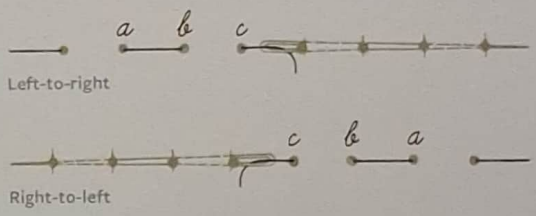
All of the stitches in this book are presented according to the grid—or structure—that you will use as a guide as you create them. On page 140 you will find a chart listing all of the basic stitches and variations presented in this book, the page on which each stitch can be found, the grid you will use to create that stitch, and, where applicable, the number of rows of the grid required.

Stitching Card #1
SQUARE / DIAMOND GRID One-Row

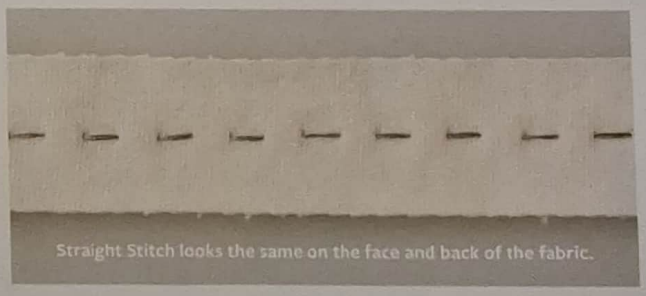
The following stitches use a single row of either the Square Grid or the Diamond Grid—found in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

STRAIGHT STITCH

By far the most common stitch utilized in hand-sewing, Straight Stitch (also known as Running Stitch) is the basis of much of the work that we do at Alabama Chanin and The School of Making. We use it for garment and project construction, reverse appliqué, appliqué, and beading. It is often called Running Stitch, as you can "run" several stitches at a time onto your needle.



- Bring your needle up at A, go back down at B, and come up at C, making stitches and spaces in between them the same length.



Straight Stitch looks the same on the face and back of the fabric.

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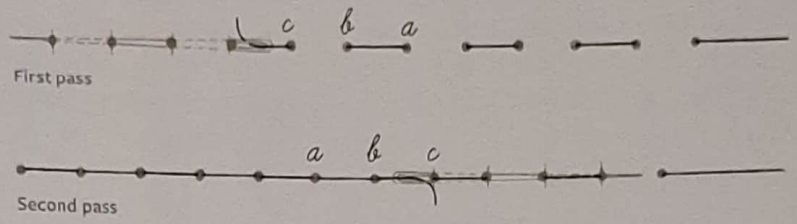
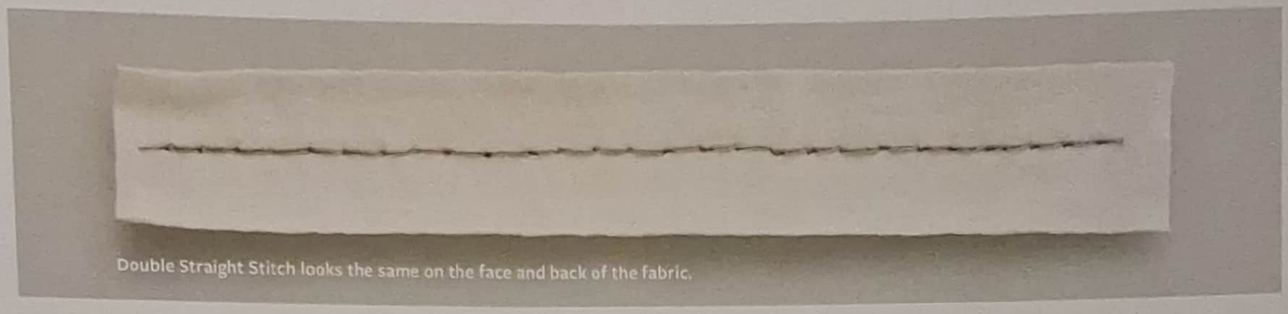
Variation

DOUBLE STRAIGHT STITCH



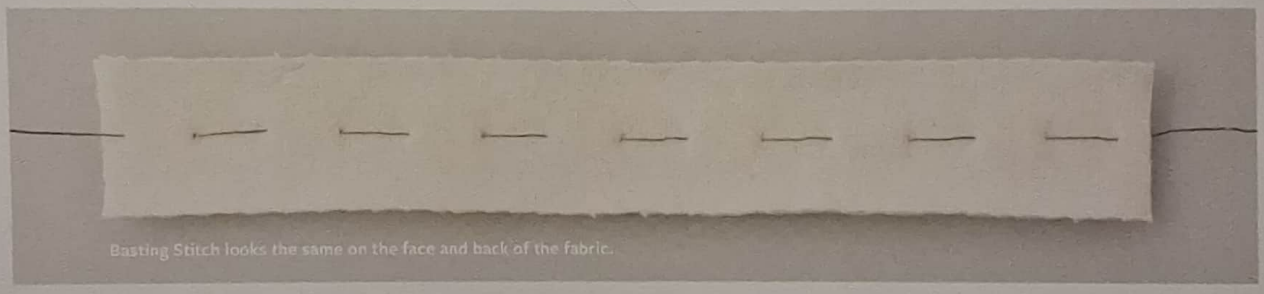
Work a second set of Straight Stitches to fill in the spaces between your first row of stitches. This creates a finished stitch similar in appearance to Backstitch on the face (see page 34) but different on the back side, as Double Straight Stitch looks exactly the same on the face and fabric back.


Double Straight Stitch looks the same on the face and back of the fabric.

Variation

BASTING STITCH

Basting Stitch is a longer and looser variation of Straight Stitch, with the stitches and spaces in between them about ½″ (12 mm) long. Use the large grid to accomplish the ½″ (12 mm) stitch size. Basting Stitch uses a single strand of thread and is not knotted at the beginning or the end of each row. We use it to temporarily join two pieces of fabric and to keep necklines, armholes, and waistbands from stretching during garment embellishment and construction. We often use all-purpose thread for Basting Stitches.


Basting Stitch looks the same on the face and back of the fabric.

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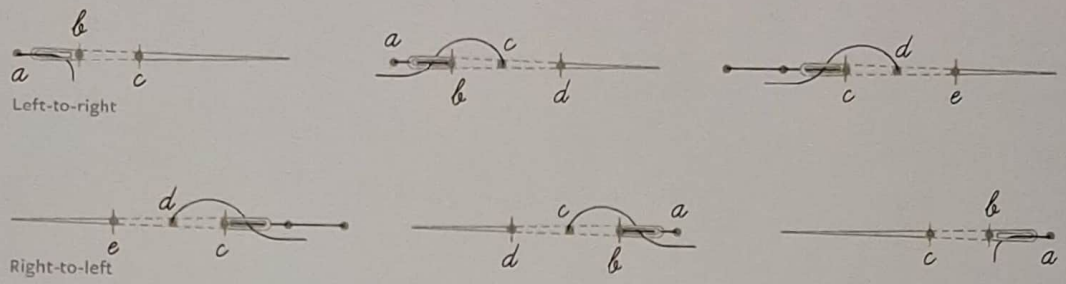
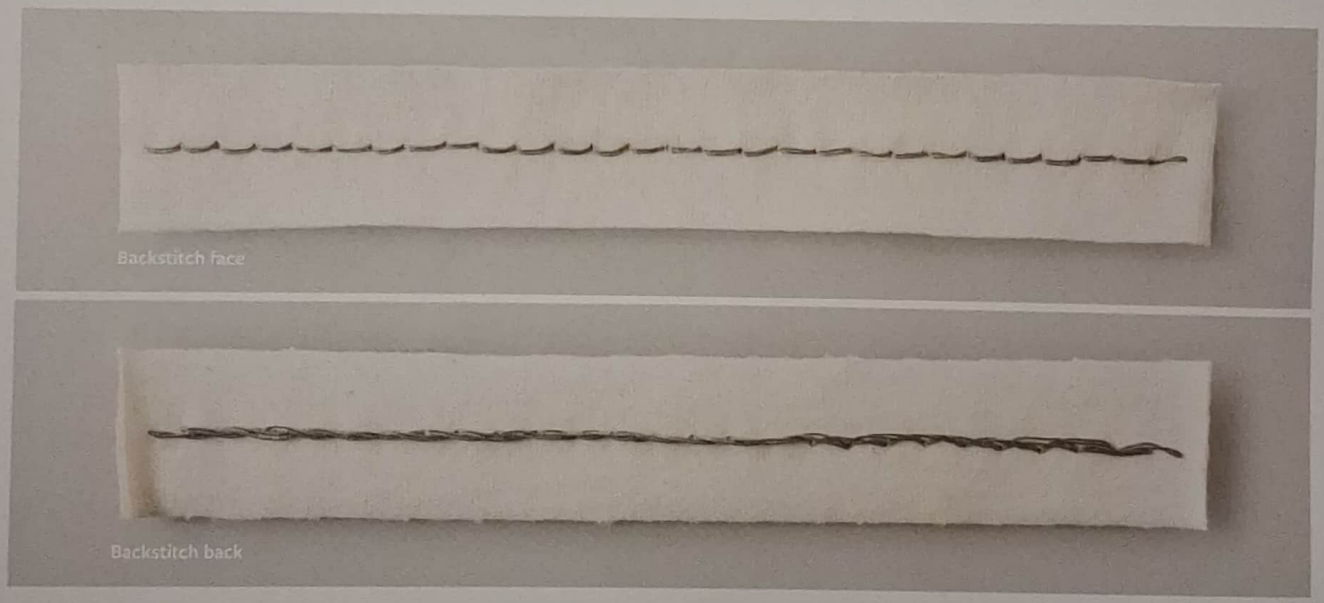
BACKSTITCH

Backstitch (also known as Point de Sable) resembles Straight Stitch on the face of the fabric but creates an unbroken (or dashed) line and requires about three times the thread and three times the time to sew, as you can only take one stitch at a time. It is created by sewing "backwards"—hence its name. You create the stitch by taking a step backwards and then moving forward. The back of the fabric created with Backstitch is as beautiful as the front with longer loops that resemble Straight Stem Stitch (see page 68). This is an excellent stitch to use for garments that you want to make reversible. See also Threaded Backstitch (page 104), Laced Backstitch (page 106), and Pekinese Stitch (page 107).



- Bring needle up at A, go back down at B, and come up at C. Continue by inserting needle back down at B, and coming up at D. Insert your needle at C, and come back up at E. Continue this pattern to end of row, checking your thread tension as you work.


Backstitch face

Backstitch back

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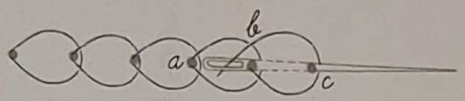
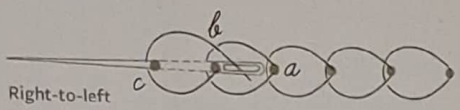
CHAIN STITCH

Chain Stitch (also known as Tambour Stitch and Point de Chainette) is great for a variety of purposes from tracing lines and shapes to filling in larger shapes (see page 133). It is an easy stitch to master and has many variations.

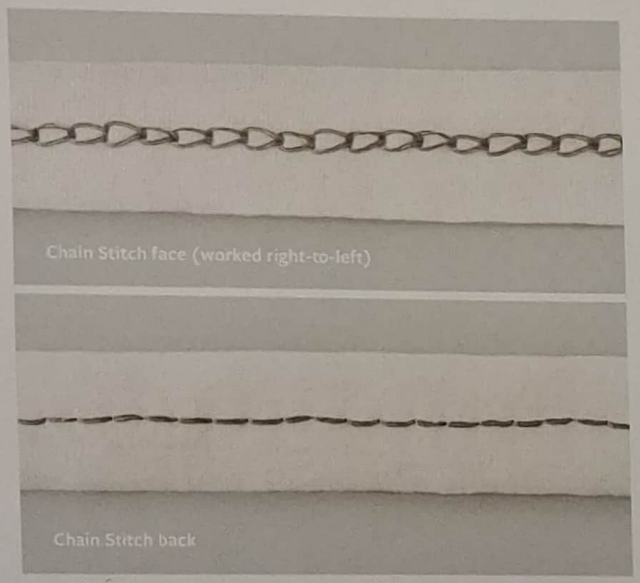


Left-to-right



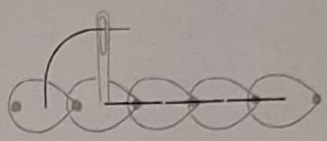
Right-to-left

- Bring needle up at A, form thread loop, go back down at A, and come up at B, placing needle's point over the thread as you pull through to create a loop. To form next loop, insert needle at B, inside the first loop, and bring needle up at C, placing needle's point over thread as you pull through to create second loop. Continue working this pattern to end of row.

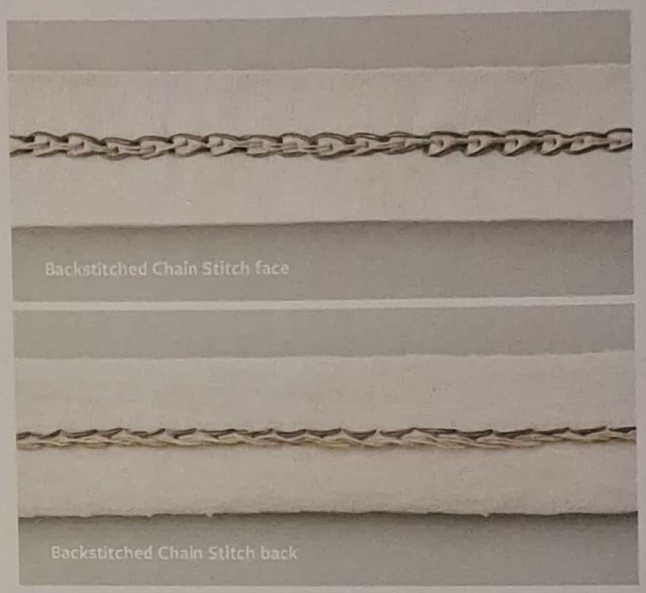


Variation

BACKSTITCHED CHAIN



- Follow instructions on page 34 to add a line of Backstitch on top of a row of Chain Stitch for additional color or detail.



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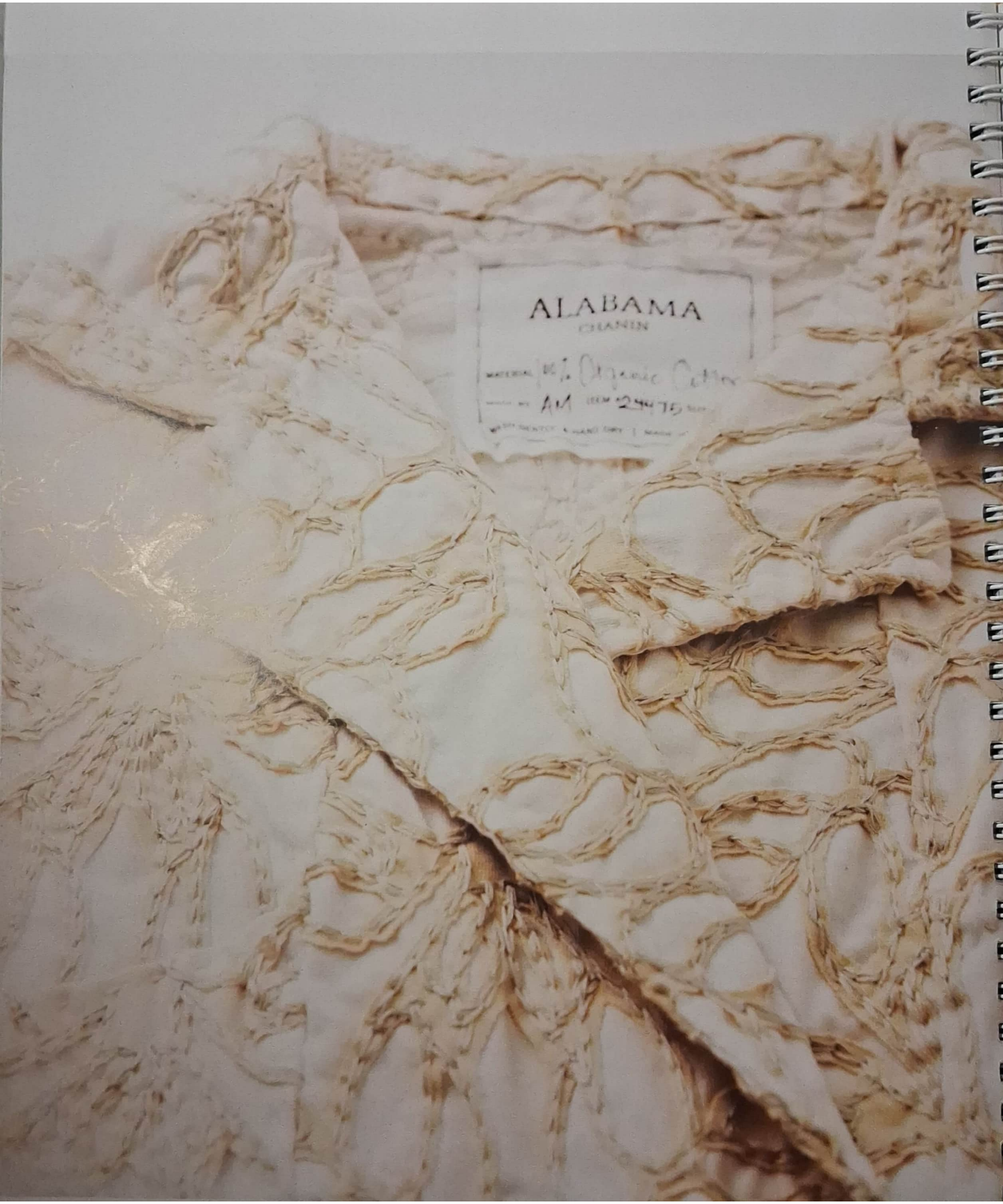

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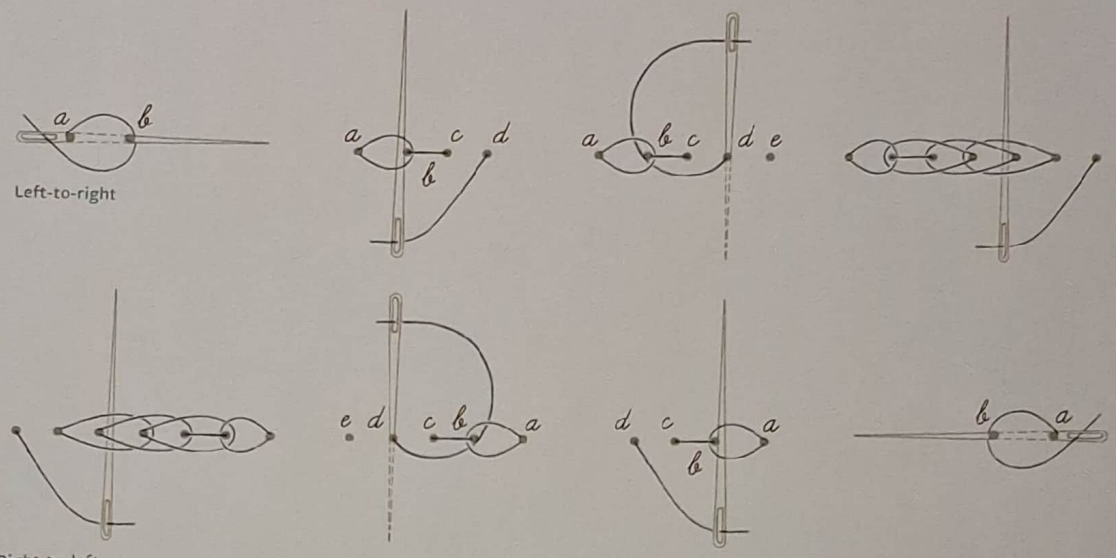
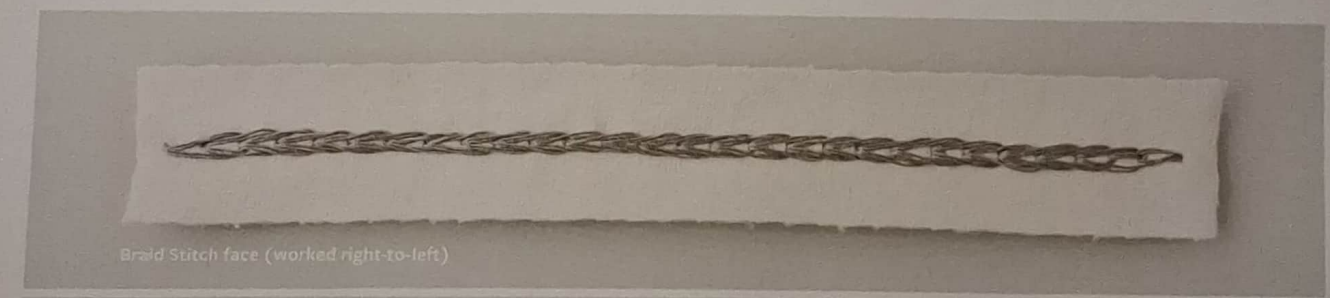
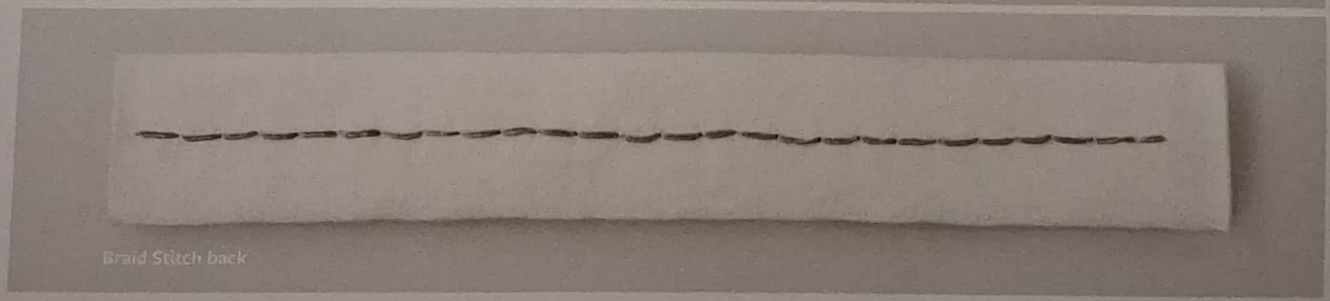
BRAID STITCH
(OR HEAVY CHAIN STITCH)

Braid Stitch—also known as Heavy Chain Stitch—is created in a similar manner as Chain Stitch but creates a row of stitches that is more compact and looks like a Fishtail Braid. You may also sew a Double Braid Stitch—likewise called Gordian Knot Stitch—using the Two-Row Square Grid (see instructions on page 50).

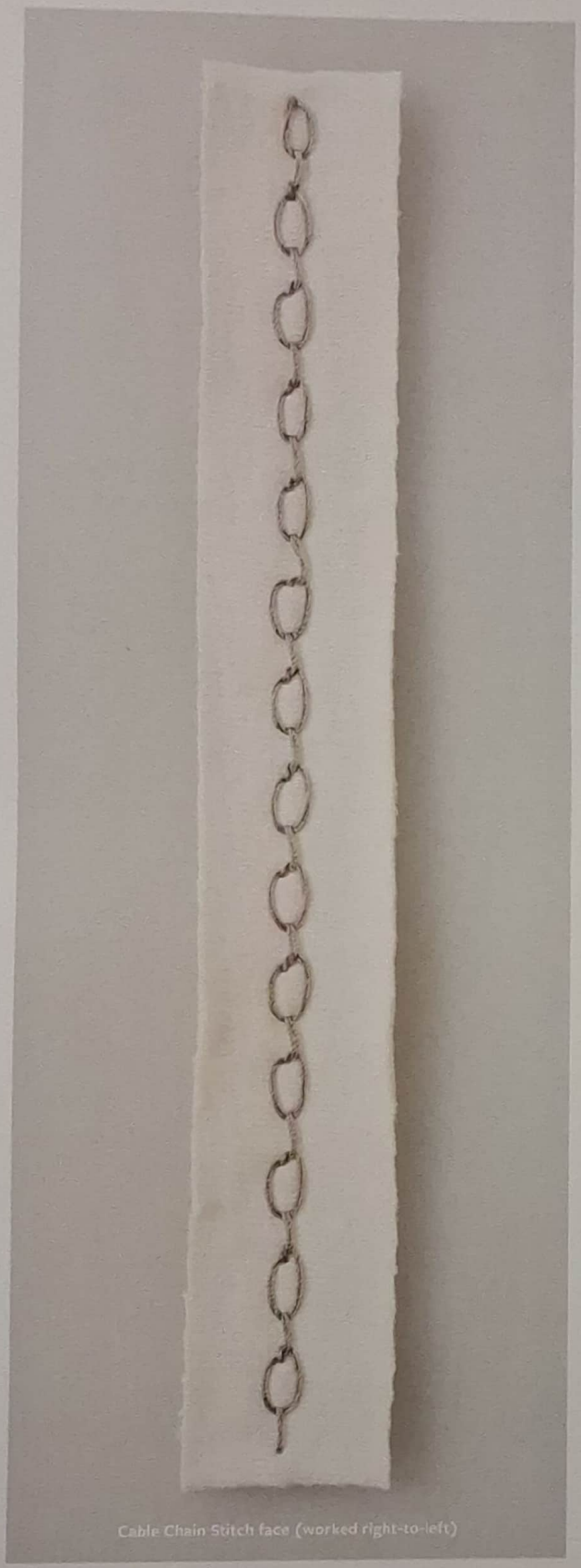


● Bring needle up at A, form thread loop, go back down at A, and come up at B, placing needle's point over the thread as you pull through to create a loop. To form next loop, insert needle at C, securing the first loop, and bring needle up at D. Lace thread through the first loop and insert needle back at D. Come back up at E and continue working this pattern to end of row, lacing thread under the two previous loops after the stitch is established.


Braid Stitch face (worked right-to-left)


Braid Stitch back

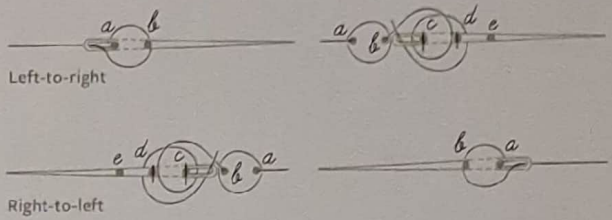
Skannat med CamScanner



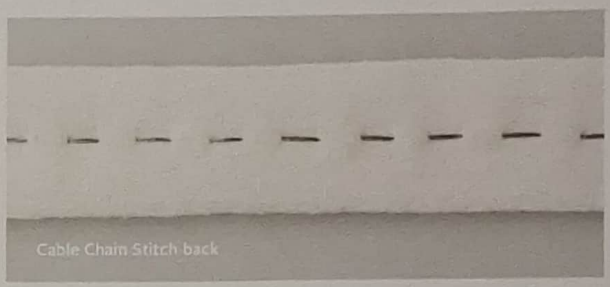
Cable Chain Stitch face (worked right-to-left)

CABLE CHAIN STITCH

Cable Chain Stitch is created in a similar manner to Chain Stitch, but each link in the chain is separated from the next by a small cable.

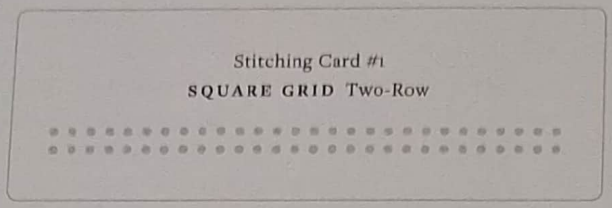


Bring needle up at A, form thread loop, go back down at A, and come up at B, placing needle's point over the thread as you pull through to create a loop. Loop thread around needle from back to front, insert needle at C, and come up at D, forming loop around the needle before pulling needle through, placing needle's point over the thread as you pull through to create second loop. Loop thread from back to front and go down at E to continue working this pattern to end of row.



Cable Chain Stitch back

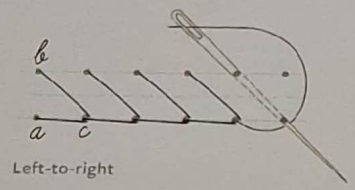
Skannat med CamScanner



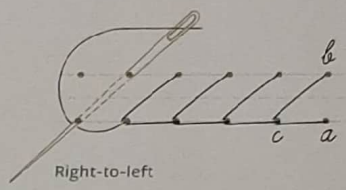
The following stitches use two rows from the Square Grid, which you'll find in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

SINGLE FEATHER STITCH

Single Feather Stitch is worked in the same manner as Blanket Stitch (see page 41), with the needle entering at a 45-degree angle across two parallel lines rather than perpendicular to the two parallel lines. It is a sister to Feather Stitch (see page 65) but, like the Blanket Stitch, can be easily used as an edging or appliqué stitch.

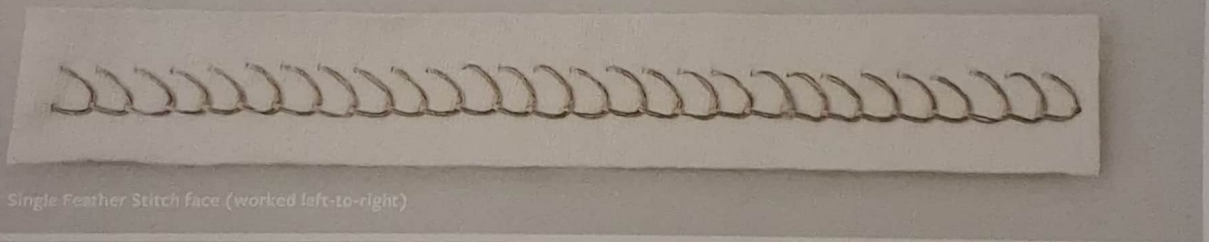


Left-to-right

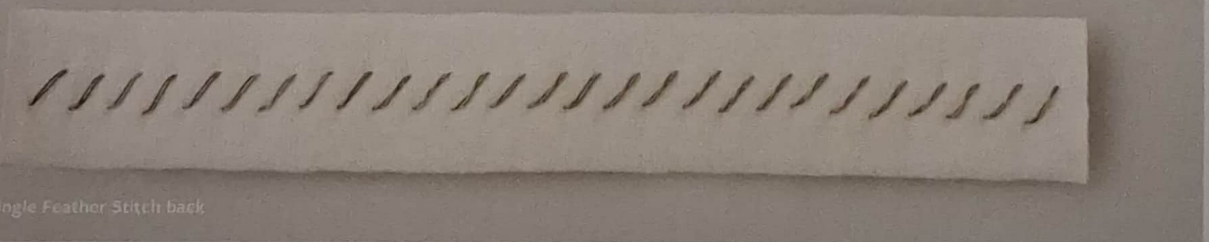


Right-to-left

- Bring needle up at A, and hold thread with finger to right of A (left of A if working right-to-left). Insert needle at B and come back up at C, placing needle's point over thread and pulling thread through. Pull thread so it lies tightly against thread at C, and repeat process to end of row.



Single Feather Stitch face (worked left-to-right)

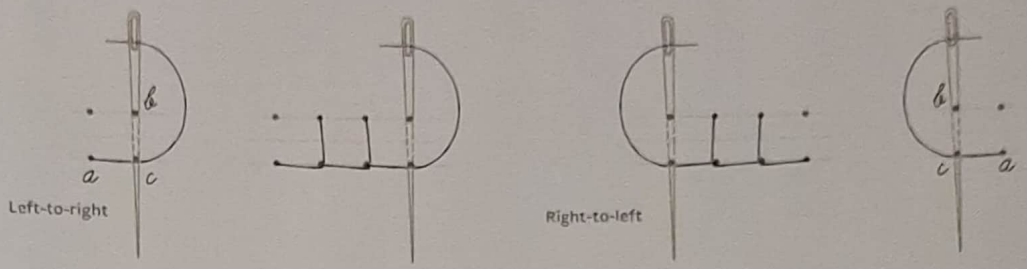


Single Feather Stitch back

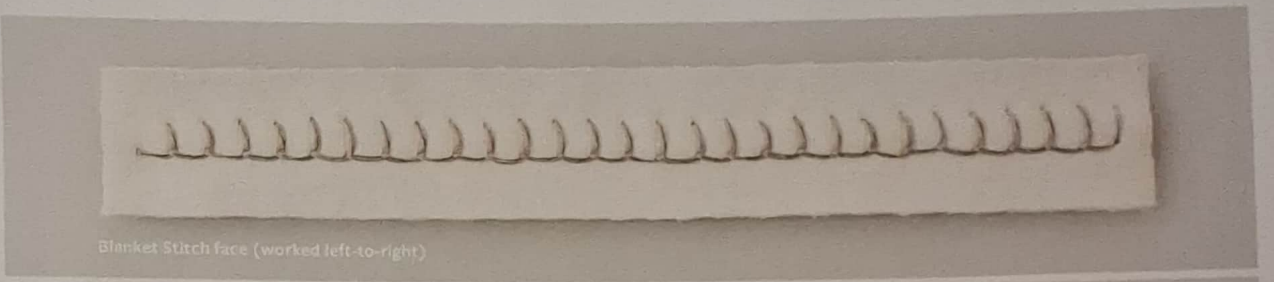
Skannat med CamScanner

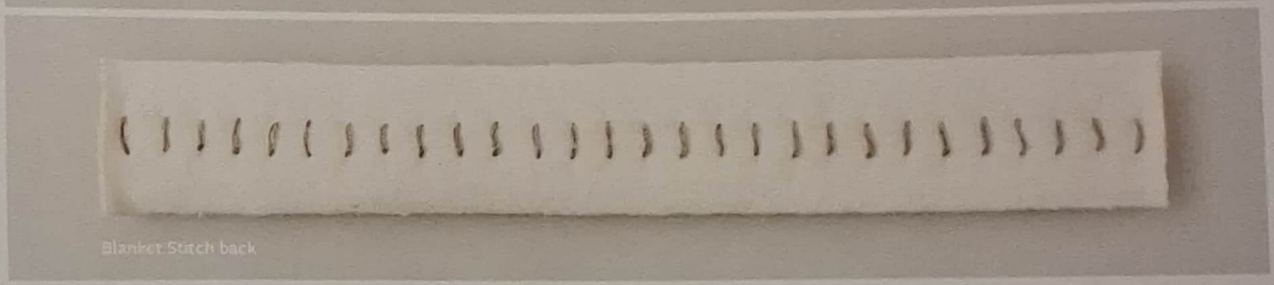
BLANKET STITCH

Blanket Stitch has many uses, from, as the name implies, edging blankets or raw edges of woven fabrics, to applying appliqué, binding buttonholes, and as a decorative and/or fill stitch. The variations on this stitch are seemingly endless, as you can see on page 42—also see Single Feather Stitch on page 40, Alternating Blanket Stitch on page 128, Buttonhole Stitch on page 69, and Eyelet Stitch on page 91.



Bring needle up at A, and hold thread with finger to right of A (left of A if working right-to-left). Insert needle at B and come back up at C, placing needle's point over thread and pulling thread through. Pull thread so it lies tightly against thread at C, and repeat process to end of row.


Blanket Stitch face (worked left-to-right)


Blanket Stitch back

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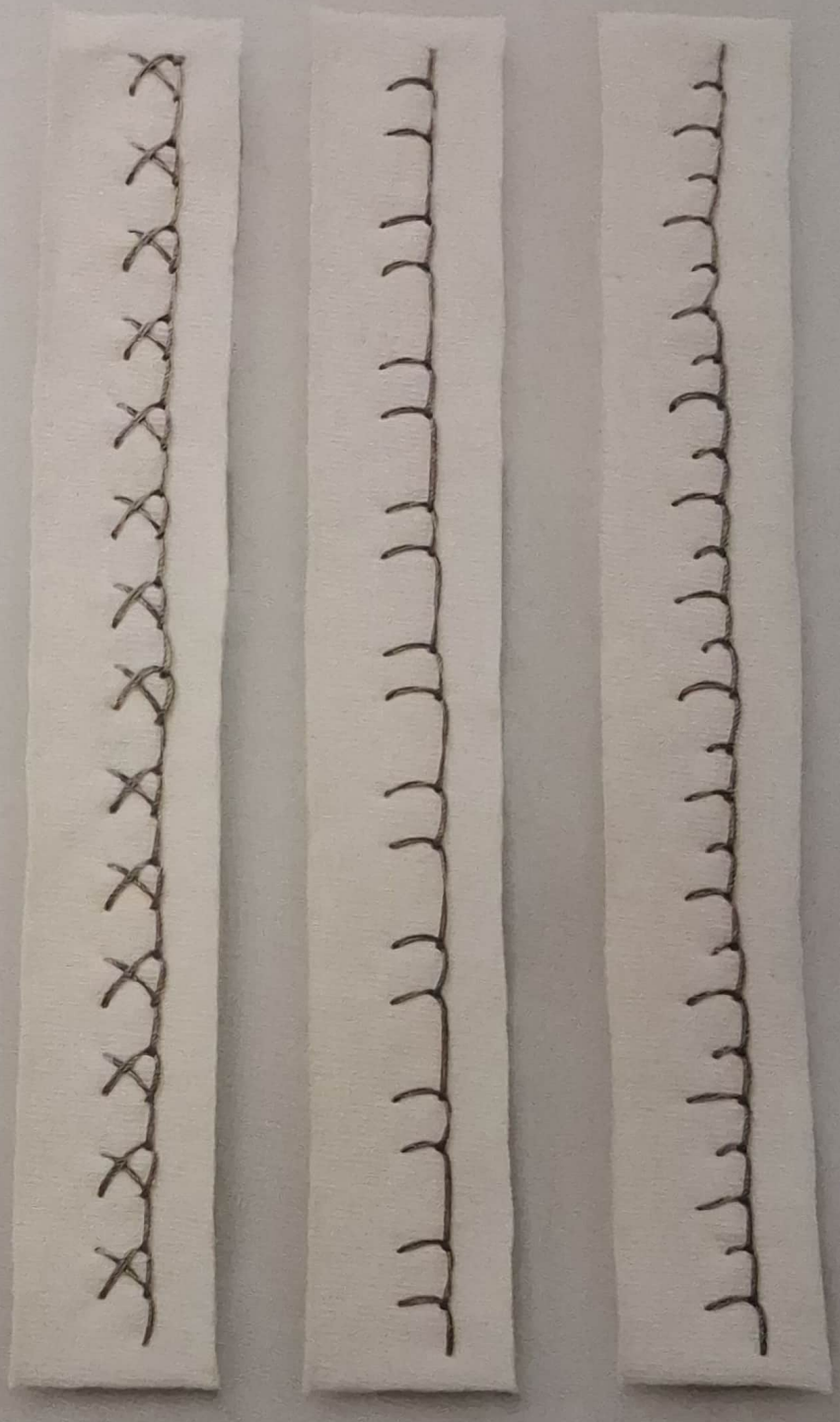
BLANKET STITCH VARIATIONS

Blanket Stitch has endless variations that are created by grouping stitches together, crossing stitches, and lengthening and shortening stitches. The three examples shown here were worked left-to-right. For more ways to alter stitches, see Chapter 4: Enhancing Stitches, beginning on page 99, Chapter 5: Manipulating Grids, beginning on page 117, and Chapter 6: Patterned Stitches, beginning on page 125.

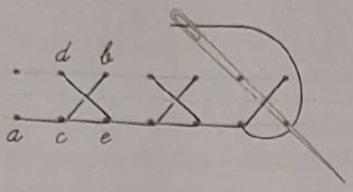


Crossed Blanket Stitch face

Grouped Blanket Stitch face

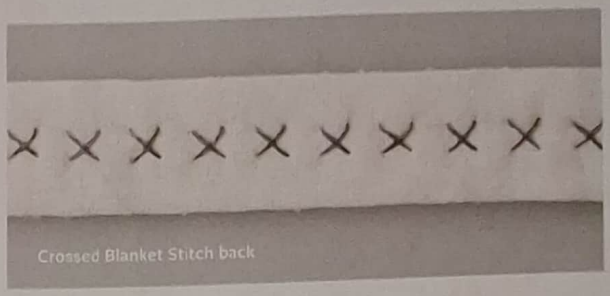
Long and Short Blanket Stitch face

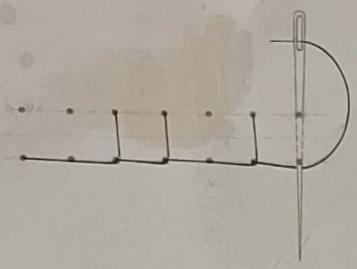
Skannat med CamScanner



A combination of Cross Stitch (see page 44) and Blanket Stitch, the **CROSSED BLANKET STITCH** is created by simply exchanging the entry and exit points on the grid structure.

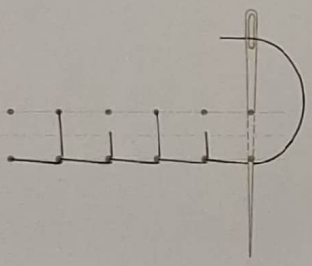
Bring needle up at A, and hold thread with finger to right of A. Insert needle at B and come back up at C, placing needle's point over thread and pulling thread through. Go down at D and come up at E, placing needle's point over thread and pulling through, and repeat process to end of row.


Crossed Blanket Stitch back

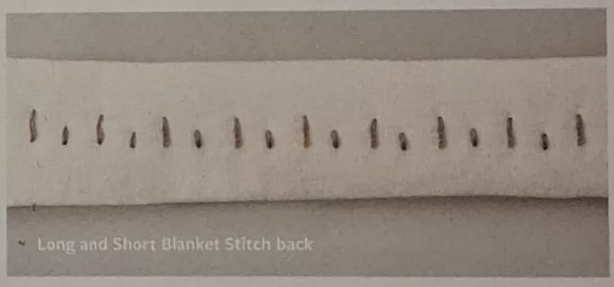


GROUPED BLANKET STITCH is created by grouping stitches together on a row. Add the Long and Short method shown below to your Grouped Blanket Stitch for more variation.

Grouped Blanket Stitch back



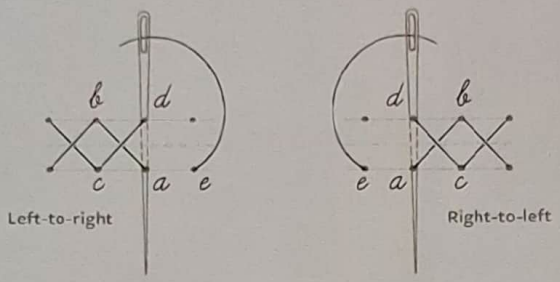
Reduce the length of every other stitch by half to create **LONG AND SHORT BLANKET STITCH** as shown above. Use this technique to endless variation by working multiple passes in different colors of thread or yarn.


Long and Short Blanket Stitch back

Skannat med CamScanner

CROSS STITCH

Cross Stitch is also known as Sampler Stitch, Berlin Stitch, and Point de Marque. Traditionally, it is accomplished in one pass. See Whipped Cross Stitch at right to learn how it can also be worked in two passes.

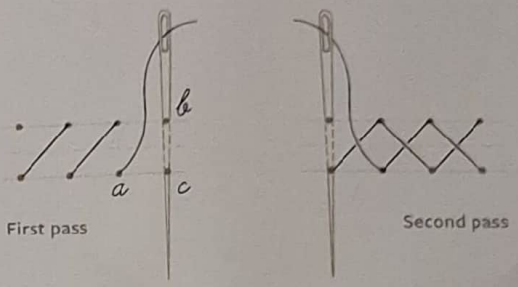


- Bring needle up at A, go back down at B, come up at C, go down at D, and come back up at E. Continue this pattern to end of row.

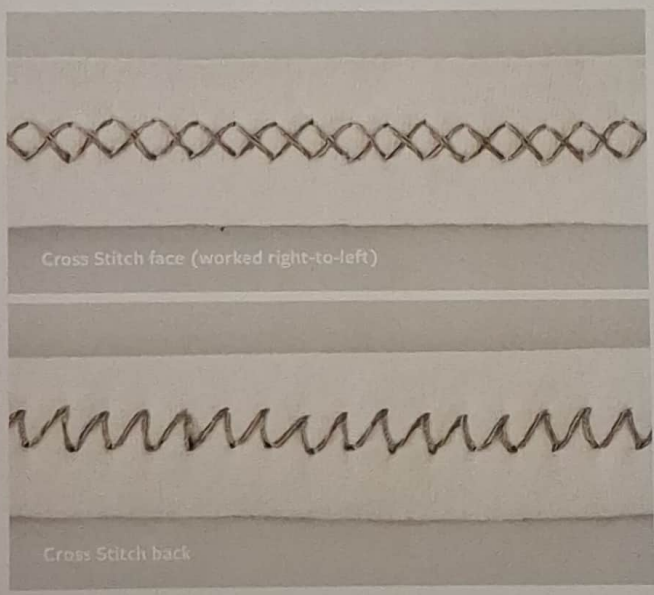
Variation

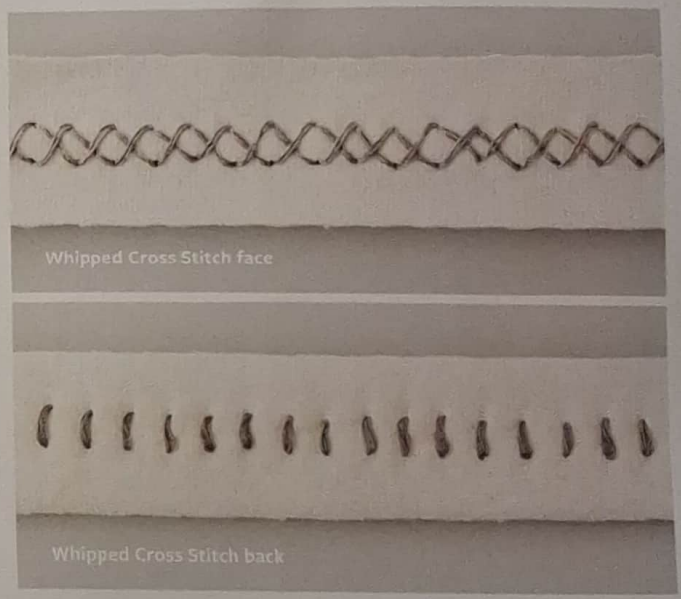
WHIPPED CROSS STITCH

This variation of Cross Stitch is worked in two passes. The face of the fabric looks the same but the back looks different.



- Bring needle up at A, go back down at B, and come up at C; and continue this pattern to end of row. Then work same stitch in opposite direction over previous stitches to form an X.



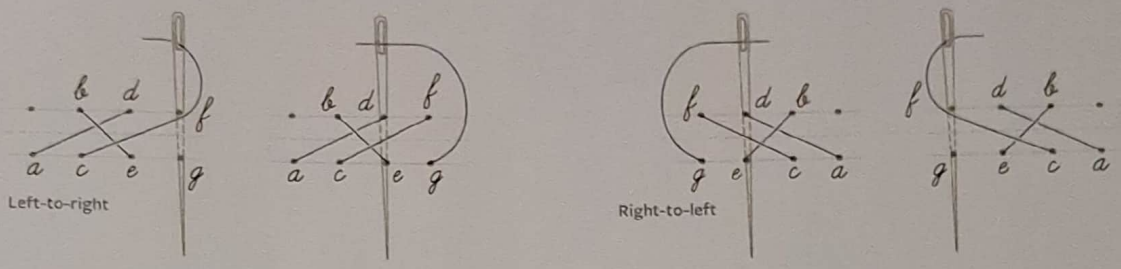


Skannat med CamScanner

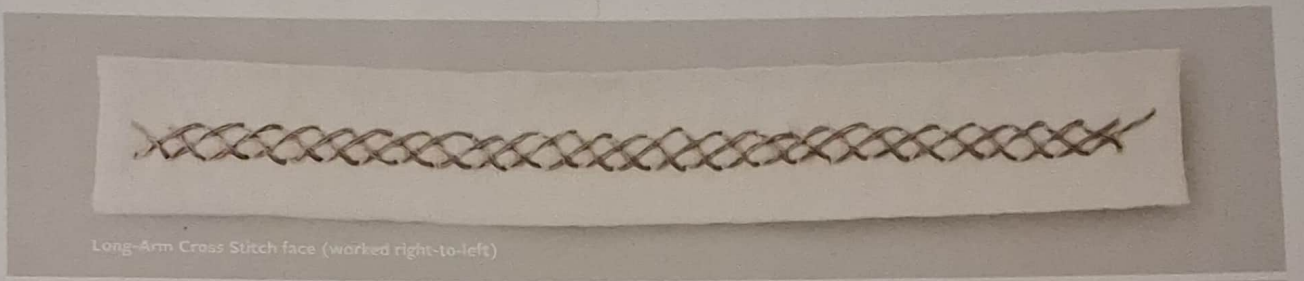
Variations

LONG-ARM CROSS STITCH

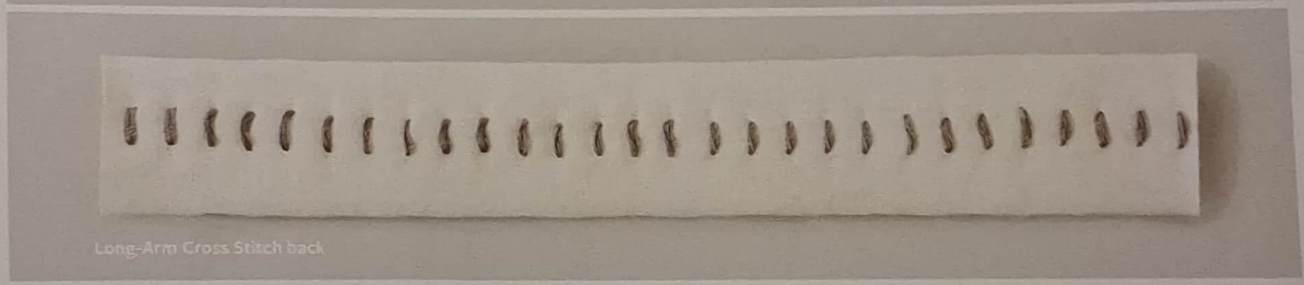
Long-Arm Cross Stitch and Herringbone Stitch (see page 72) are visually very similar but are worked in different ways. Long-Arm Cross Stitch is worked perpendicular across two parallel lines using two rows of the Square Grid; Herringbone is worked parallel with the lines and uses the Rectangle-A Grid.



● Bring needle up at A, go back down at D, and come up at E; go back down at B and come up at C. Go back down at F and come up at G; then back down at D and come up again at E. Continue this pattern to end of row.



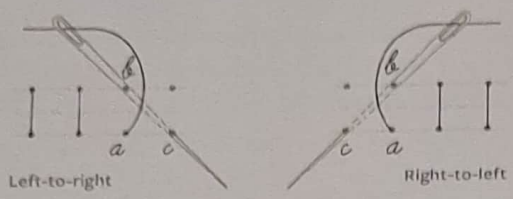
Long-Arm Cross Stitch face (worked right-to-left)



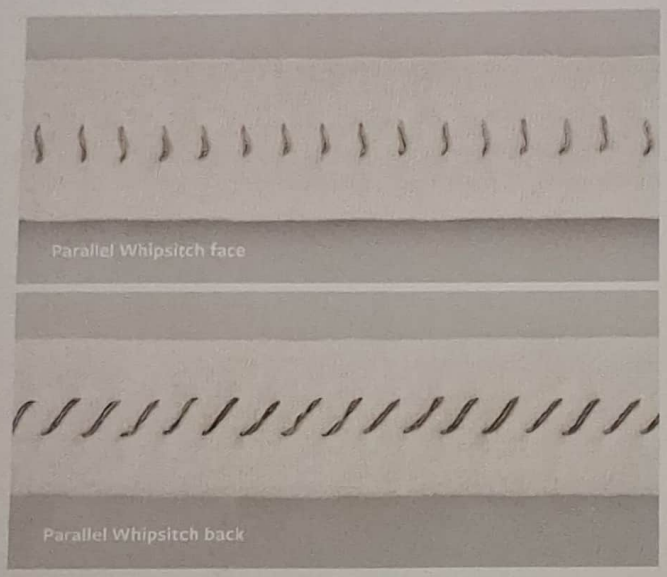
Long-Arm Cross Stitch back

Skannat med CamScanner

PARALLEL WHIPSTITCH



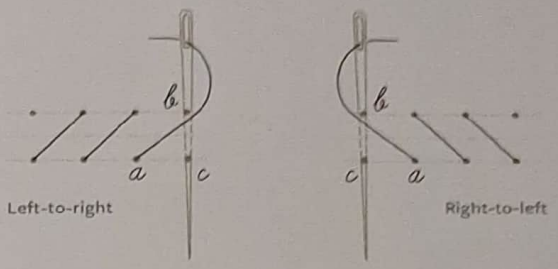
- Bring needle up at A, go back down at B, and come up at C. Repeat this pattern to end of row.



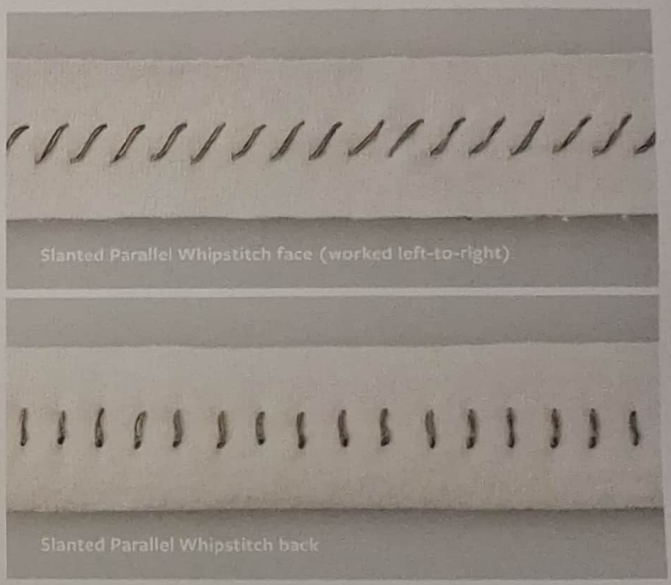
Variation

SLANTED PARALLEL WHIPSTITCH

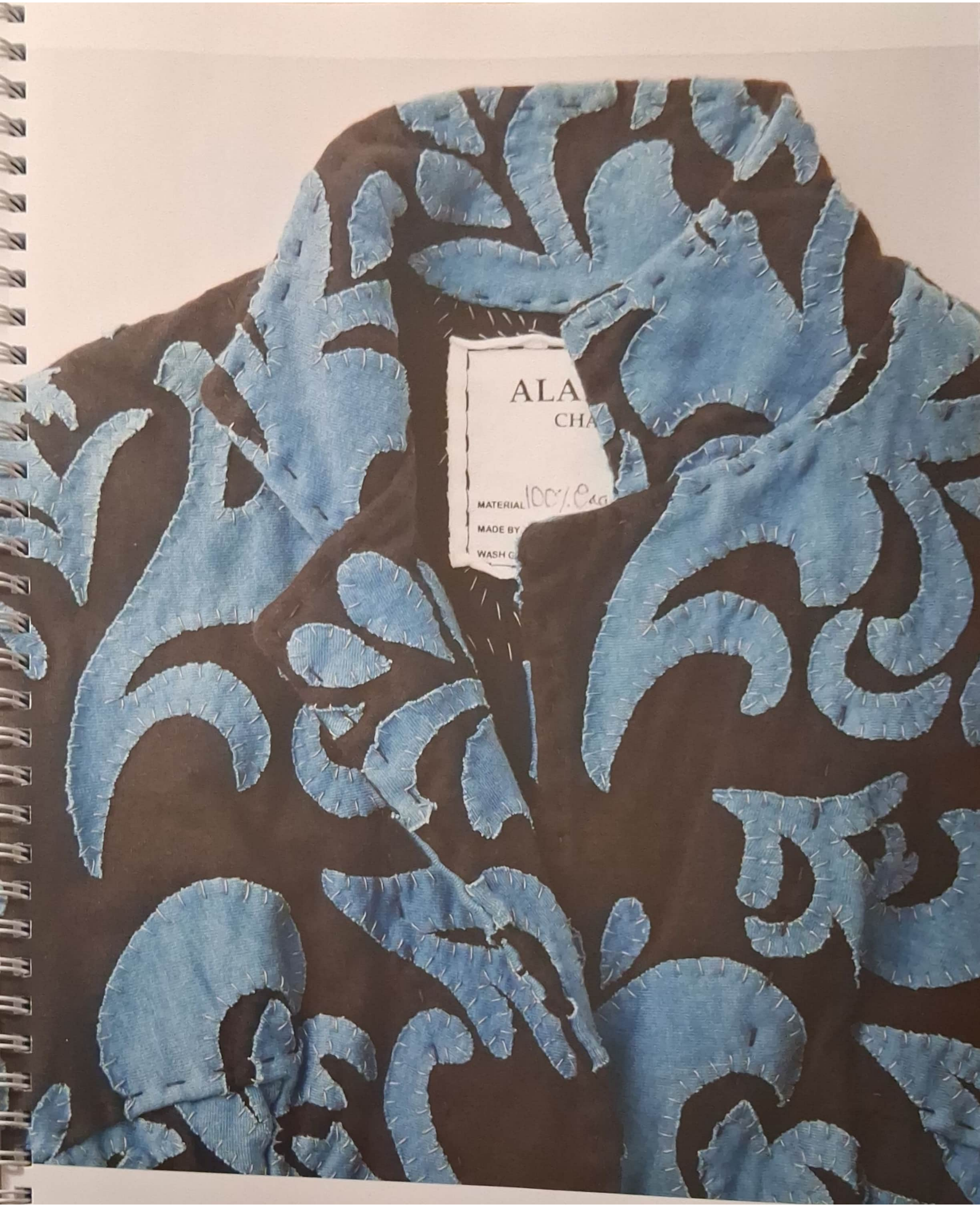
Slanted Parallel Whipstitch looks like the back of Parallel Whipstitch.



- Bring needle up at A, go back down at B, and come up at C. Repeat this pattern to end of row.



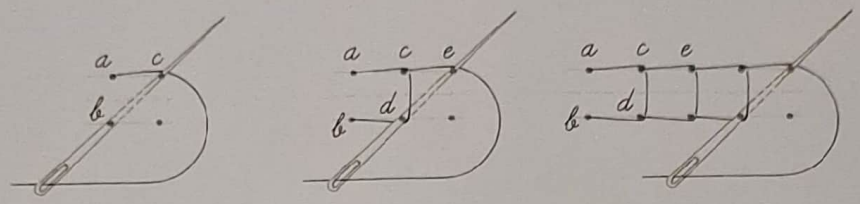
Skannat med CamScanner



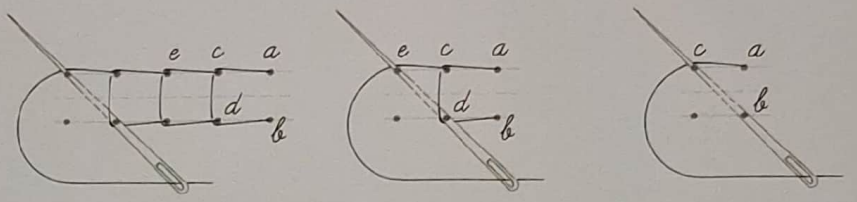
Skannat med CamScanner

OPEN CHAIN STITCH

Open Chain Stitch (also known as Roman Chain or Square Chain) is a version of Chain Stitch that is sewn across two parallel lines.

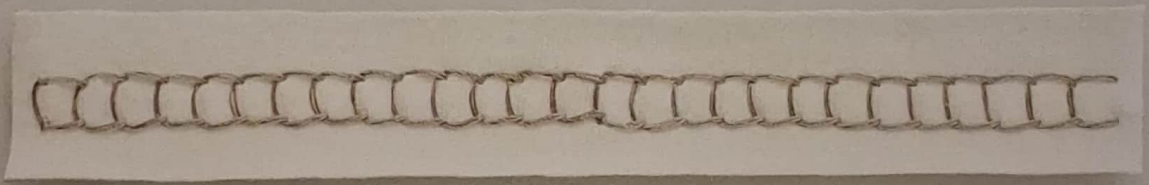


Left-to-right

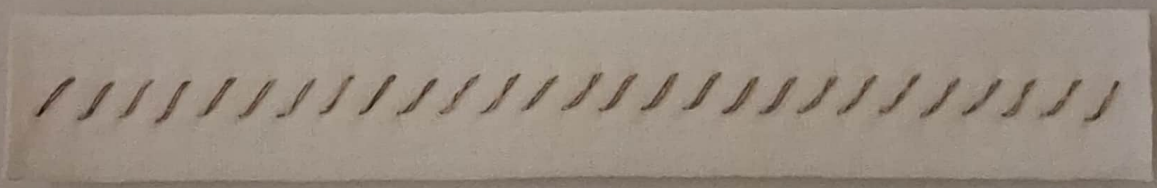


Right-to-left

To begin the stitch, come up at A, go down at B, leaving a loose loop, and come back up at C, placing needle's point over thread and pulling through loosely. Go down at D and up at E, placing needle's point over thread and pulling loosely. Repeat the process to the end of row. Secure the last loop with a straight stitch at each corner of the loop.



Open Chain Stitch face (worked right-to-left)

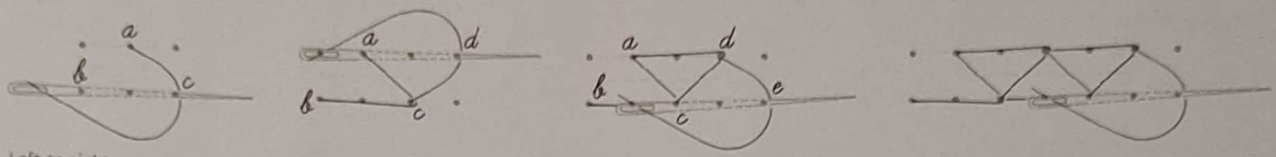


Open Chain Stitch back

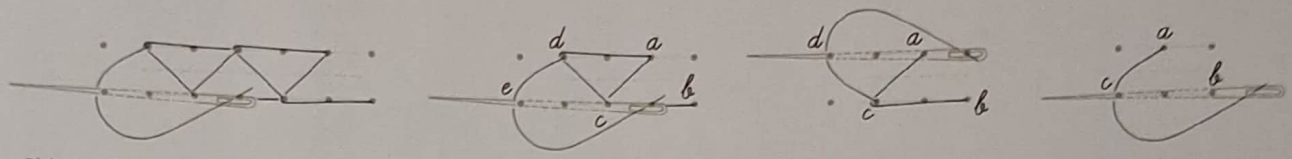
Skannat med CamScanner

DOUBLE CHAIN STITCH

Double Chain Stitch (or Turkmen Stitch) is created by working stitches across the two parallel lines of the Square Grid. Also see the similar Closed Feather Stitch on page 58.

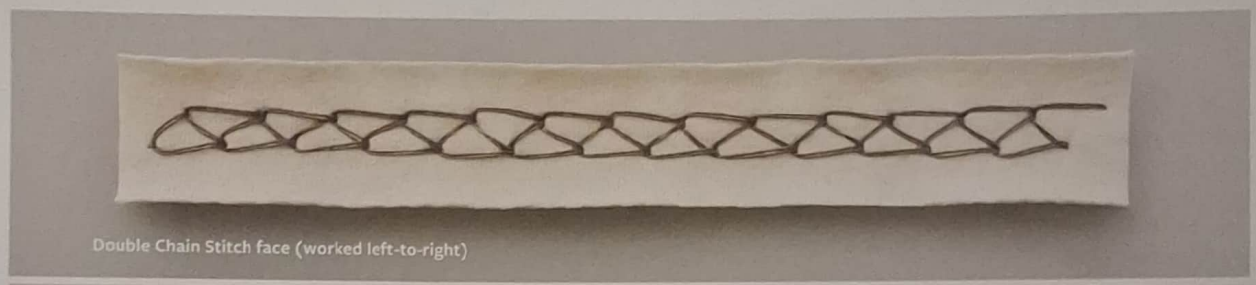


Left-to-right

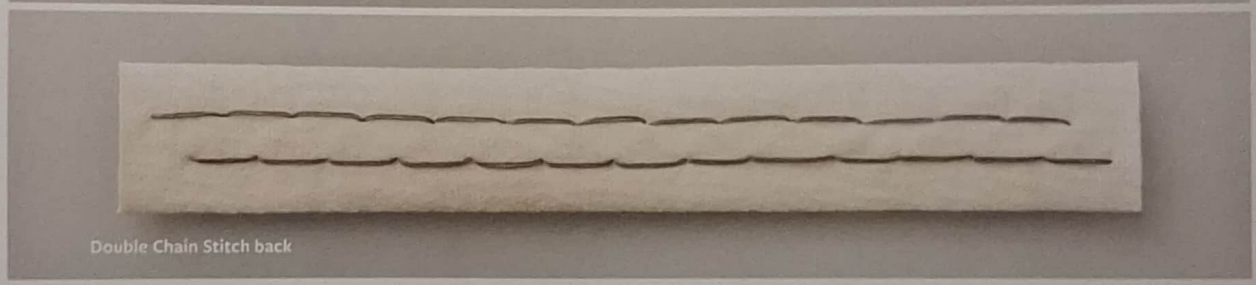


Right-to-left

Come up at A, go back down at B and come up at C, placing needle's point over thread and pulling thread through. Go back down at A and come up at D, placing needle's point over thread and pulling thread through. Go down at C, come up at E, and continue, alternating stitches from top to bottom edges as you stitch to the end of the row.



Double Chain Stitch face (worked left-to-right)

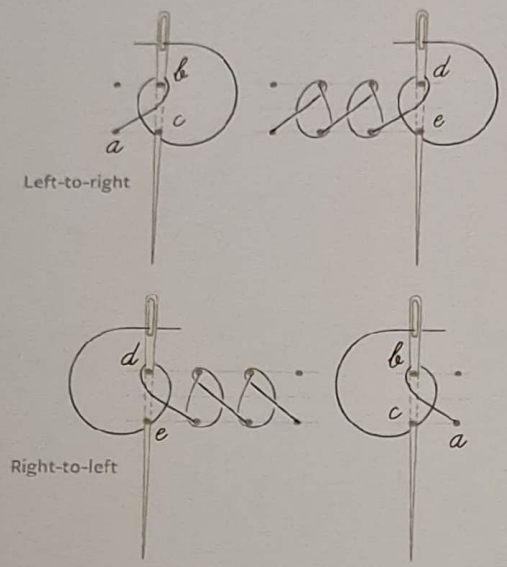


Double Chain Stitch back

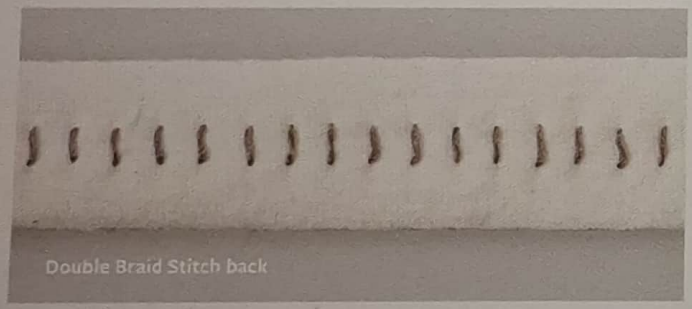
Skannat med CamScanner

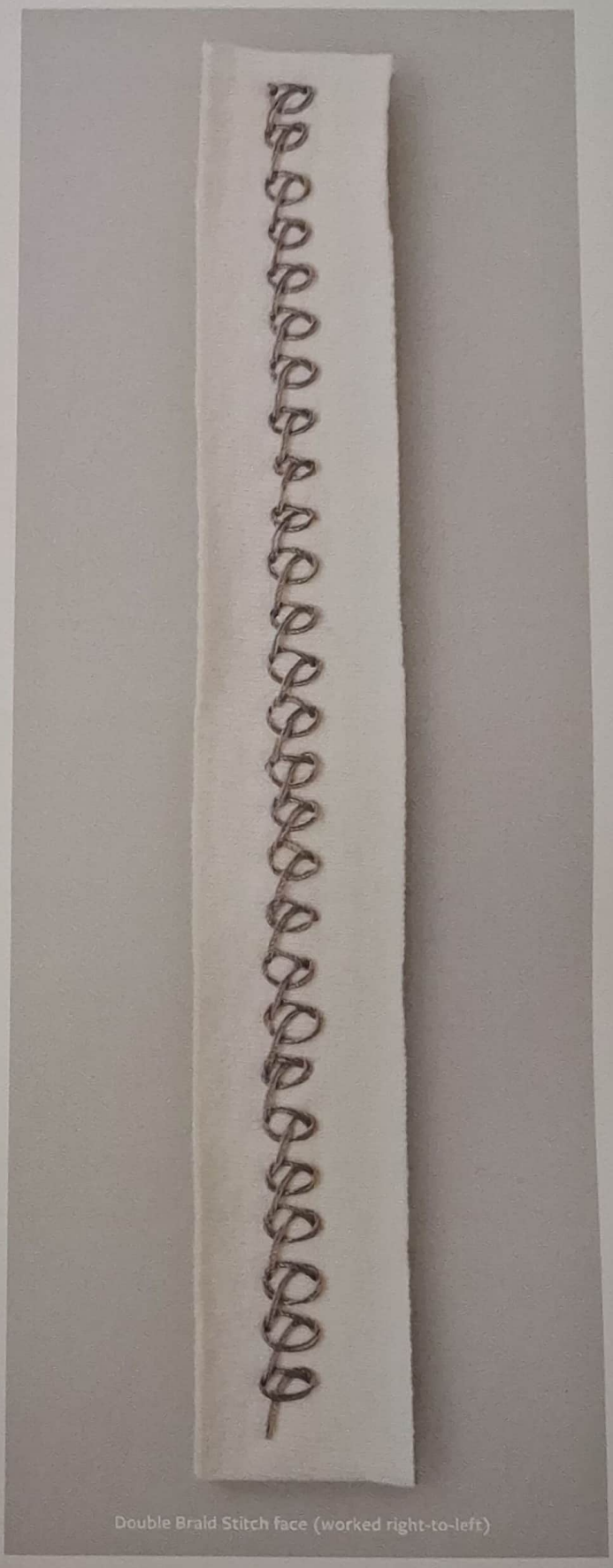
DOUBLE BRAID STITCH

The Double Braid Stitch—also known as Gordian Knot Stitch—is created in a similar manner to Chain Stitch (see page 35) and Double Chain Stitch (see page 49) but calls for making two loops for each stitch and sewing perpendicularly across two rows of the Square Grid.



- Bring needle up at A, form thread loop around needle, go down at B, and come up at C, creating a second loop and placing needle's point over the thread as you pull through. Form next loop around needle, insert needle at D, and come up at E, placing needle's point over the thread as you pull through to create next loop. Continue working this pattern to end of row.

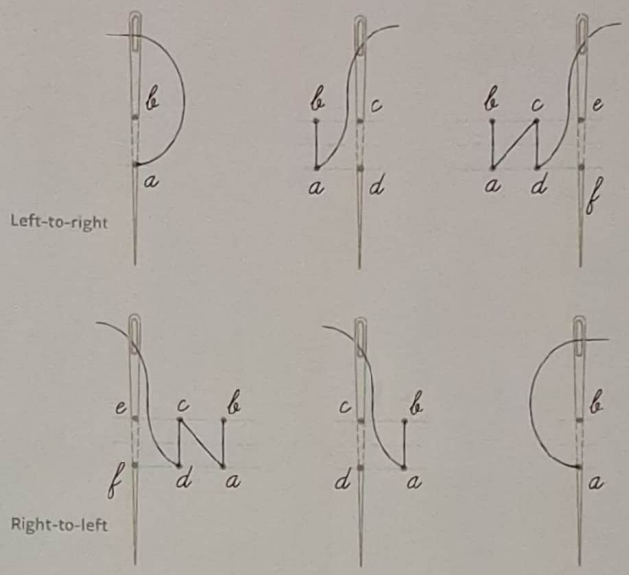

Double Braid Stitch back


Double Braid Stitch face (worked right-to-left)

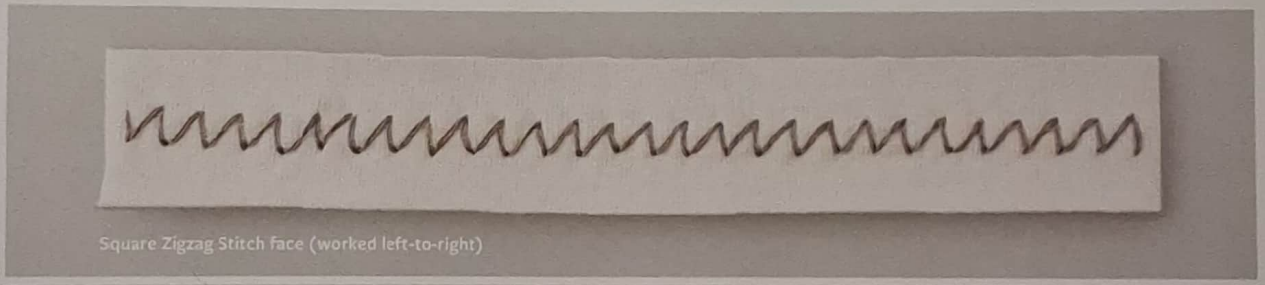
Skannat med CamScanner

SQUARE ZIGZAG STITCH

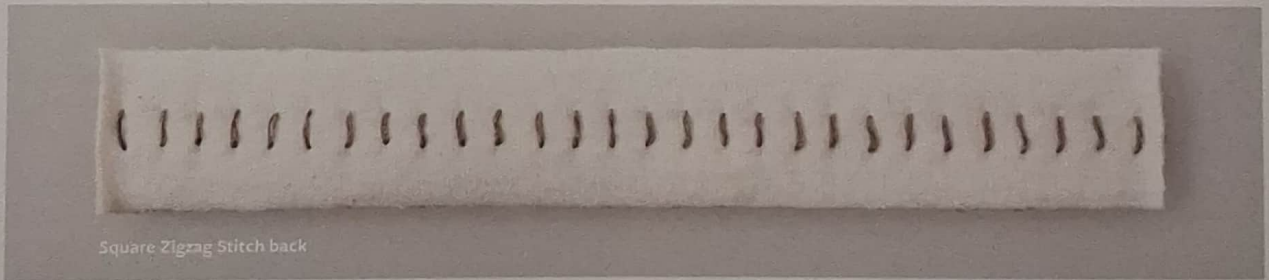
Square Zigzag Stitch and Bosnian Stitch, shown on page 52, look the same on the face of the fabric but differ on the fabric back. Square Zigzag is sewn with one pass, similar to Cross Stitch on page 44, while Bosnian Stitch requires two passes and looks the same on the face and the back of the fabric. See page 56 for Zigzag worked with a Diamond Grid.



Come up at A, go down at B, then come back up at A. Go down at C to make a diagonal stitch and come up at D. Go back down at C and come up at D, then go down at E to make a diagonal stitch. Come up at F and continue to end of row.



Square Zigzag Stitch face (worked left-to-right)



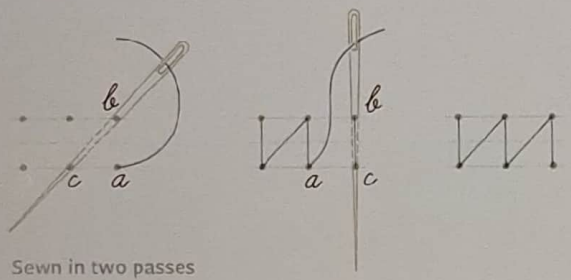
Square Zigzag Stitch back

Skannat med CamScanner

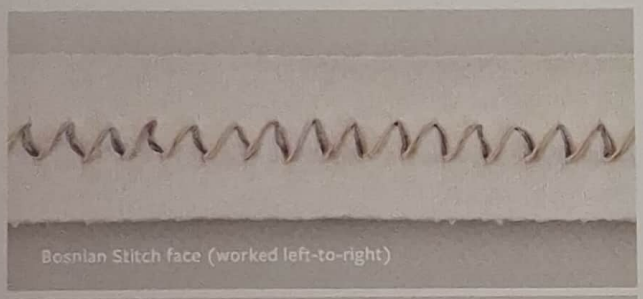
Variation

BOSNIAN STITCH

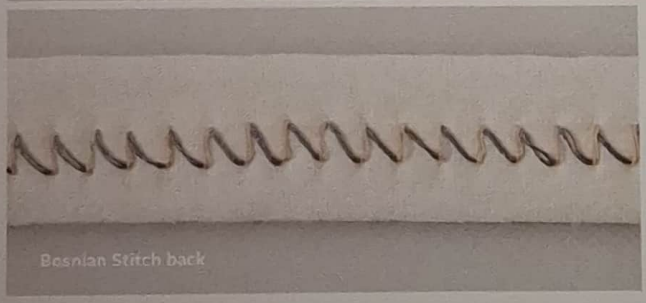
Bosnian Stitch (also known as Fence Stitch and Barrier Stitch) looks the same as Square Zigzag Stitch (see page 51) but is worked in two passes. Create a row of Parallel Whipstitches (see page 46) on the first pass and then work back in the opposite direction, filling in with a row of Slanted Parallel Whipstitches (see page 46). For variation, try using two thread colors—a different color for each pass.



Sewn in two passes



Bosnian Stitch face (worked left-to-right)

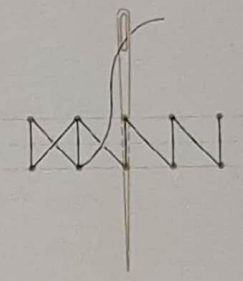


Bosnian Stitch back

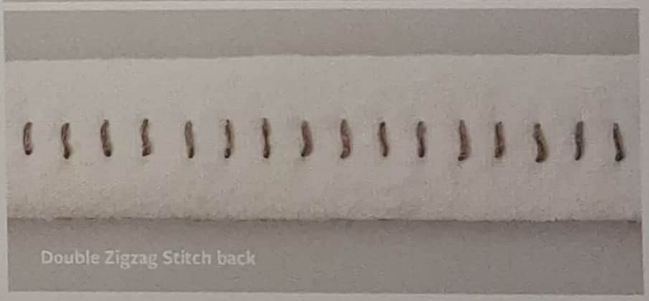
Variation

DOUBLE ZIGZAG STITCH

Like Bosnian Stitch, you may choose to work a return row of Slanted Parallel Whipstitch to create a variation of Cross Stitch (see page 44) with vertical stitches between each cross.



Double Zigzag Stitch face

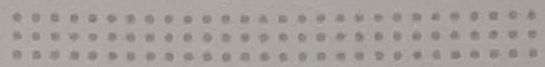


Double Zigzag Stitch back

Skannat med CamScanner

Stitching Card #1

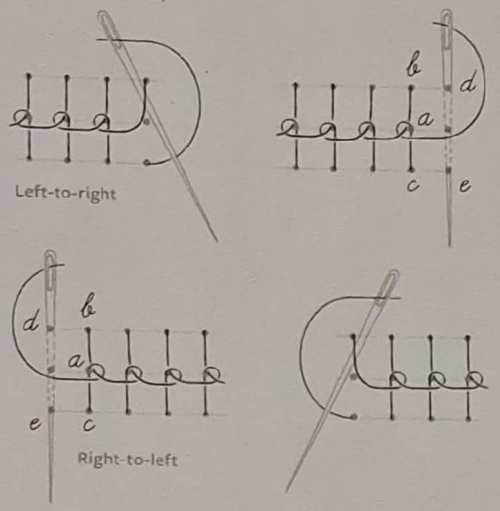
SQUARE GRID Three-Row



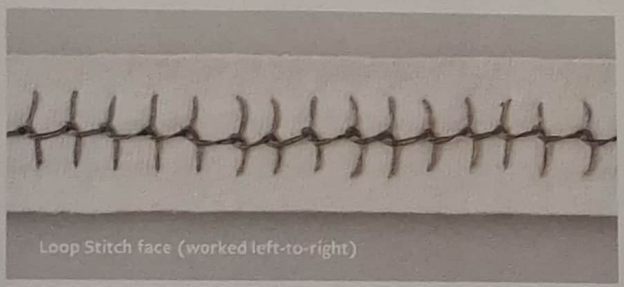
The following stitches use three rows from the Square Grid, which you'll find in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

LOOP STITCH

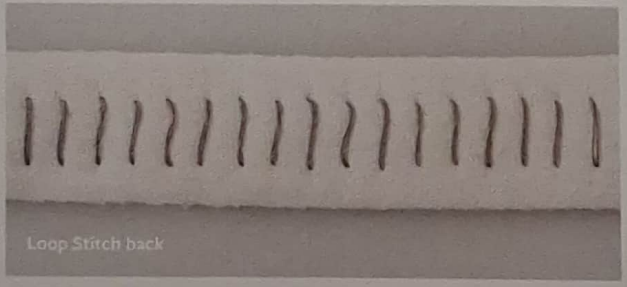
Loop Stitch (also called Centipede, Caterpillar, and Knotted Loop Stitch) is worked with three rows of the Square Grid.



Come up at A, go down at B, and come up at C. Slide needle under stitch A-B, keeping needle over thread loop, and pull through to create knot. Go down at D and come up at E and pull thread through. Slide needle under previous stitch A-B, keeping needle over thread loop, and pull through. Continue to end of row.



Loop Stitch face (worked left-to-right)

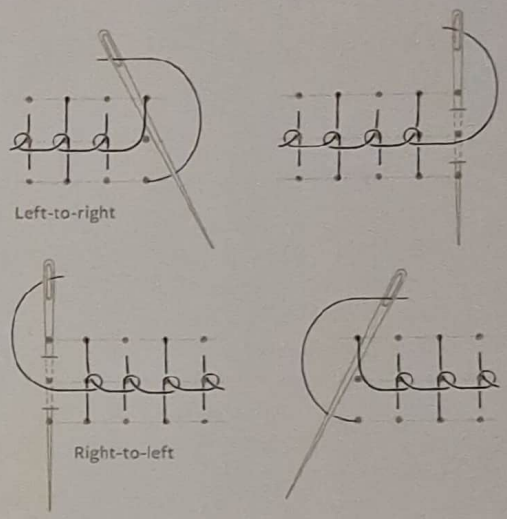


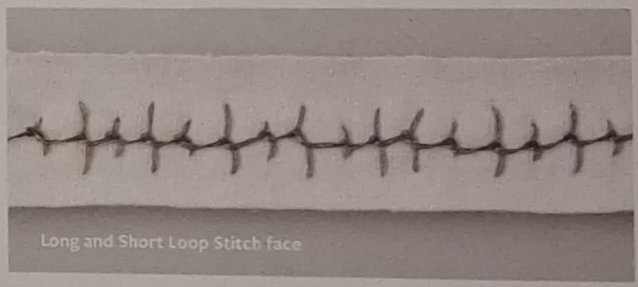
Loop Stitch back

Variation

LONG AND SHORT LOOP STITCH

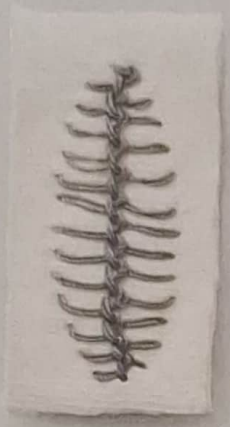
Vary the lengths of every other Loop Stitch to create undulating rows of "legs" that call to mind its nicknames of Caterpillar and Centipede Stitch.





Long and Short Loop Stitch face

Skannat med CamScanner



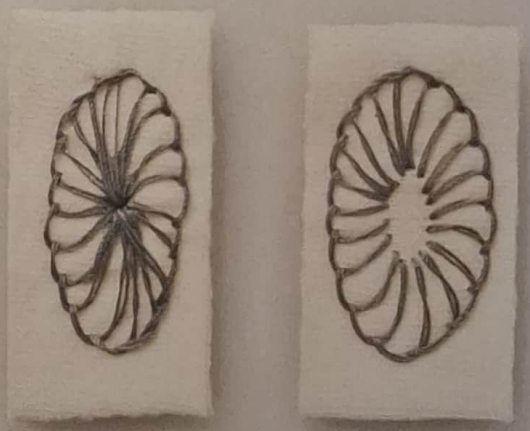
Shaped Loop Stitch

Shaped Cretan Stitches

SHAPED STITCHES

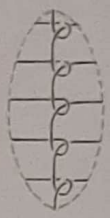
Experiment with all of the stitches in this book to form Shaped Stitches. We used an oval drawing template to create the shapes shown here. For more on patterned stitches, see Chapter 6, starting on page 125.

Shaped Satin Stitches

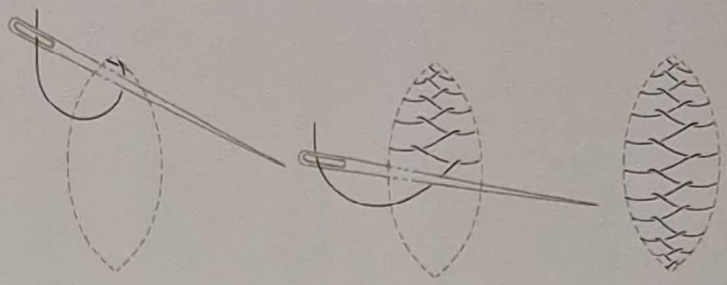


Shaped Pinwheel Stitches

Skannat med CamScanner



SHAPED LOOP STITCH The ridged middle of Shaped Loop Stitch—a variation of Loop Stitch on page 53—can be used to give the appearance of a leaf's spine. Experiment with Long and Short Loop Stitch on page 53 for ideas on how to vary Shaped Loop Stitch.



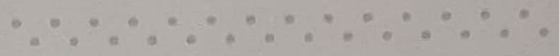
SHAPED CRETAN STITCH Work Cretan Stitch (see page 82) from the outside of a shape toward the middle. Experiment with how far apart or close together you place your Shaped Cretan Stitches to the center of the shape, as well as how compact you choose to place them next to one another. See page 84 for more Cretan Stitch Variations.

SHAPED SATIN STITCH Follow the instructions on page 70 to work Satin Stitch across a shape—from one side to another. Shaped Satin Stitches may be compact to completely cover the shape or less compact so that the project base is visible.

SHAPED PINWHEEL STITCH (ROSE TOILLE) Shaped Pinwheel Stitches are created by working the Pinwheel Stitch (see page 93) around a central point or line to fill in a shape. Like all of the shaped stitches, this can be worked in a very compact manner to completely fill in the shape or less compact to allow the base project to shine through.

Skannat med CamScanner

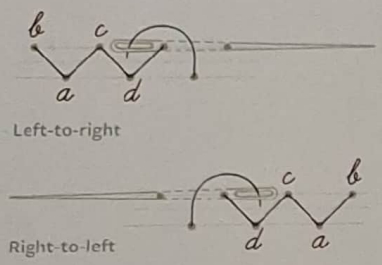
Stitching Card #1
DIAMOND GRID Two-Row



The following stitches use two rows of the Diamond Grid, which you'll find in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

DIAMOND ZIGZAG STITCH

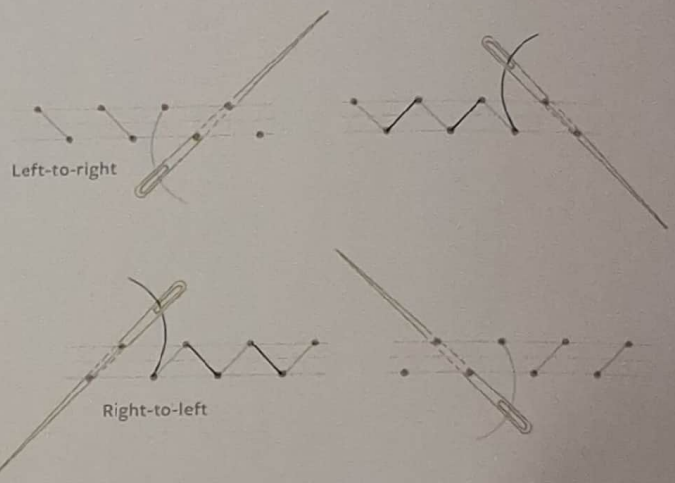
Diamond Zigzag Stitch is worked with our Diamond Grid (see page 51 for Zigzag worked with a Square Grid); it is also called Horizontal Arrowhead Stitch. Like Bosnian (see page 52) and Cross Stitches (see page 44), you may choose to work this stitch using two passes as shown in the variation at right.

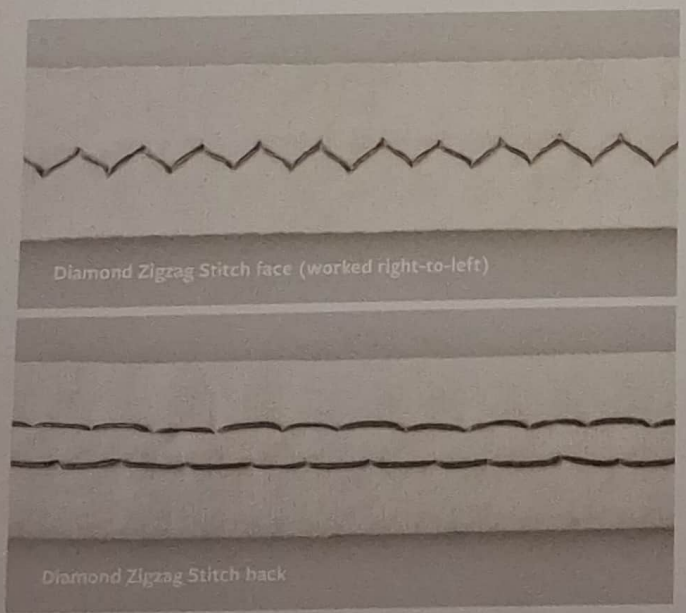


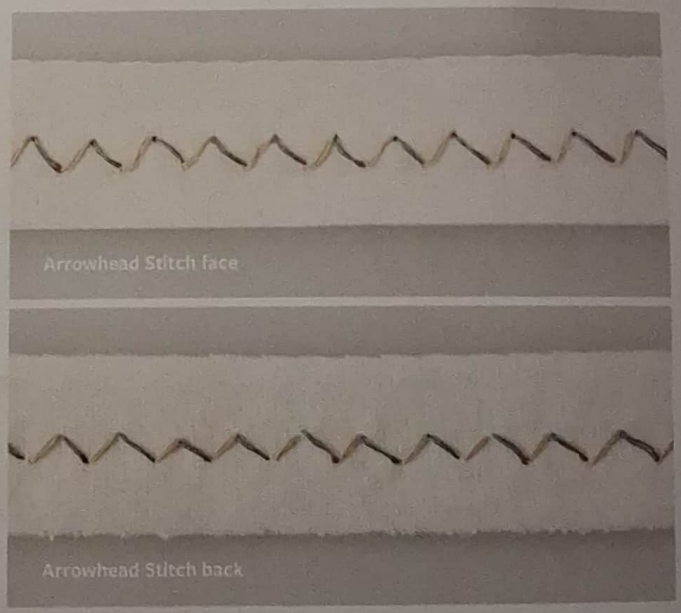
- Come up at A, go down at B, and come up at C. Go back down at A and come up at D. Repeat to end of row.

Variation

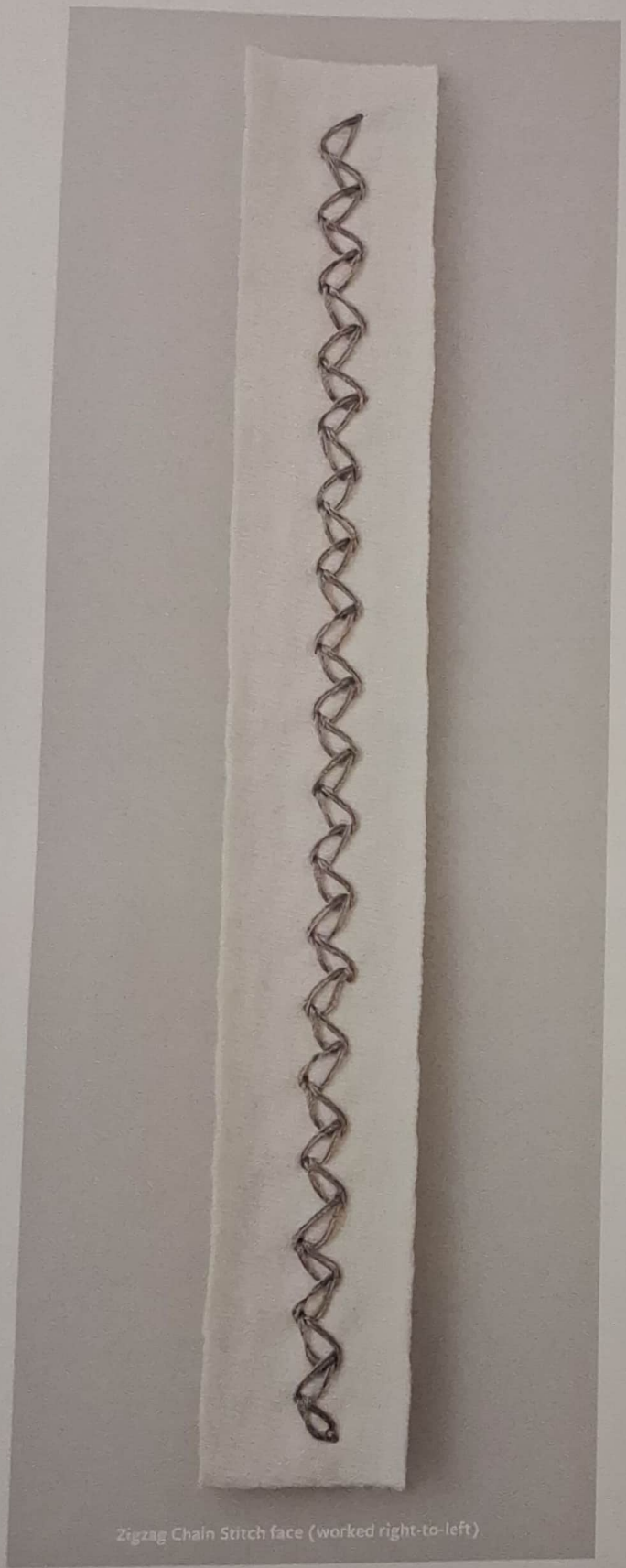
ARROWHEAD STITCH OR DIAMOND ZIGZAG STITCH WORKED IN TWO PASSES







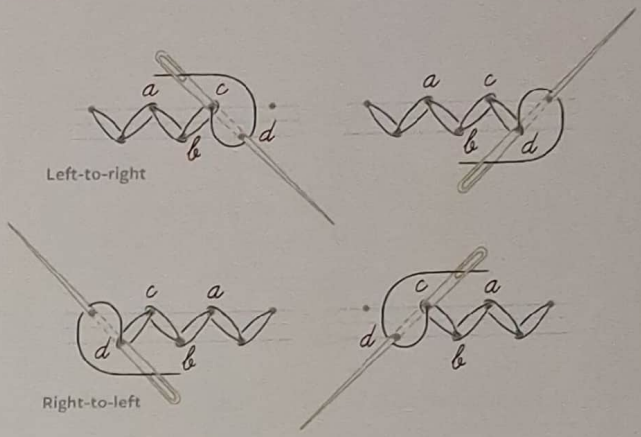
Skannat med CamScanner



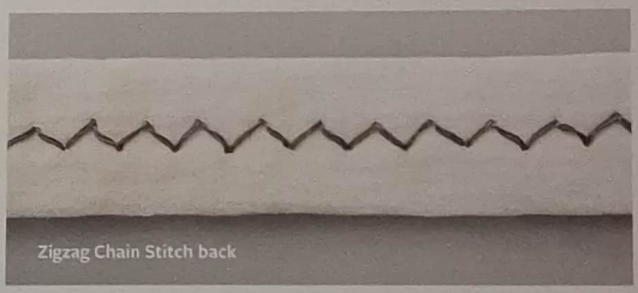
Zigzag Chain Stitch face (worked right-to-left)

ZIGZAG CHAIN STITCH

Zigzag Chain Stitch (also known as Vandyke Chain Stitch) is a variation of Chain Stitch (see page 35) worked using the Diamond Grid. We often use it for necklines, armholes, and other areas that require a stretchable stitch.



Bring needle up at A, form thread loop, and go back down at A; come up at B, placing the needle's point over thread and pulling thread through. To form next loop, insert needle at B, just inside first loop to keep it in place, and come up at C, placing the needle's point over thread and pulling thread through. To form next loop, insert needle at C, just inside second loop to keep it in place, and come up at D, placing the needle's point over thread and pulling thread through. Continue working this pattern, alternating from side to side, to end of row.

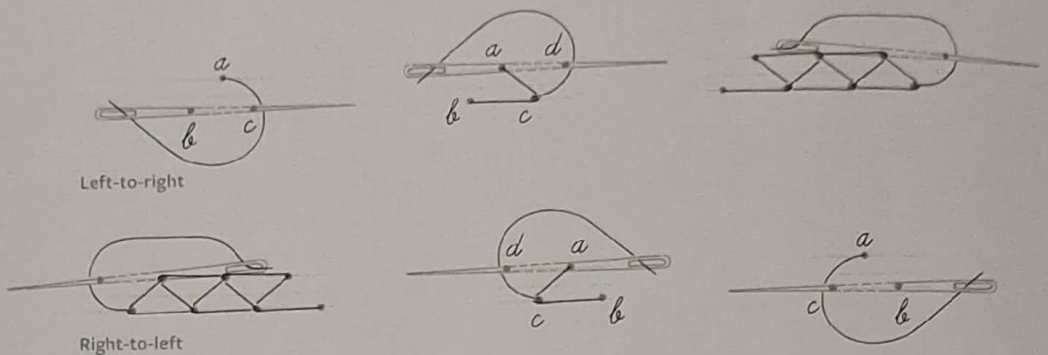


Zigzag Chain Stitch back

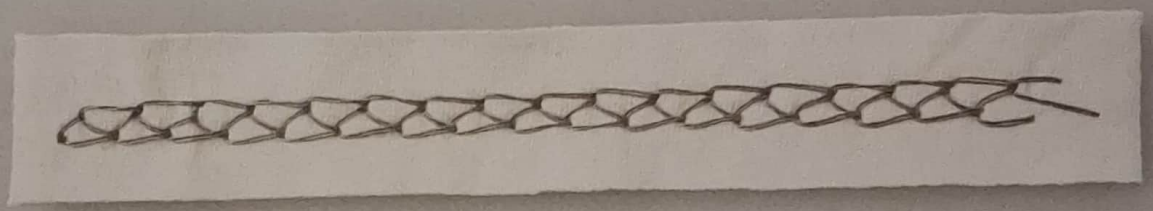
Skannat med CamScanner

CLOSED FEATHER STITCH

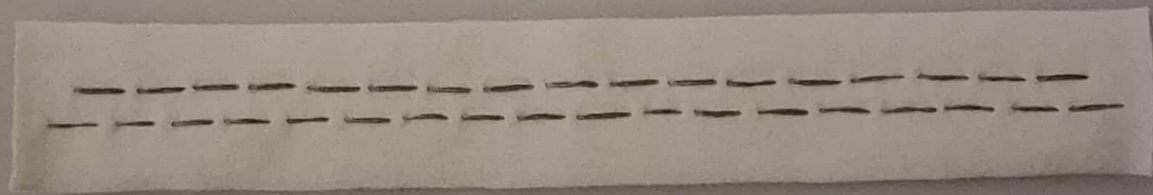
Closed Feather Stitch is a version of Feather Stitch (see page 65) worked across two parallel rows of the Diamond Grid. It is similar to Double Chain Stitch (see page 49). We have used both Double Chain and Closed Feather Stitches for necklines, armholes, and also as a decorative stitch for open-felled seams.



- Bring needle up at A, go down at B, and come back up at C, bringing the needle tip over the thread to create loop. Go back down at A and come back up at D, bringing the needle over the thread to create loop. Continue to end of row.



Closed Feather Stitch face (worked right-to-left)

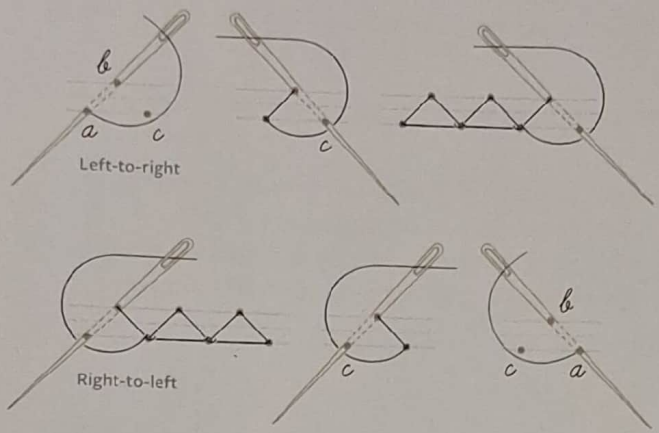


Closed Feather Stitch back

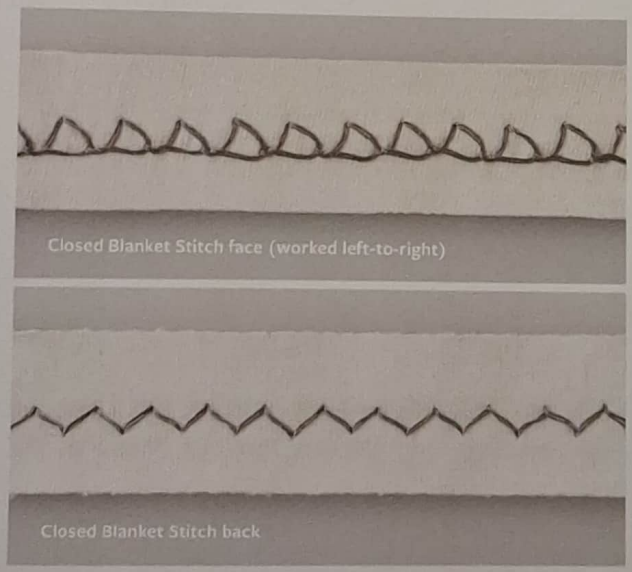
Skannat med CamScanner

CLOSED BLANKET STITCH

Closed Blanket Stitch is a version of Blanket Stitch (see page 41) worked using two rows of the Diamond Grid. This stitch makes a practical edging and looks great around necklines and hemlines.

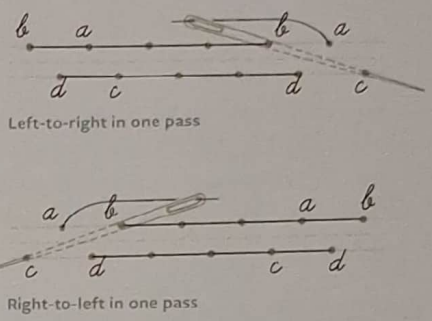


- Bring needle up at A, go down at B, and come back up at A, bringing the needle tip over the thread to create loop. Go back down at B, come back up at C, bringing the needle over the thread to create loop. Continue to end of row, placing each new stitch directly beside the preceding one.

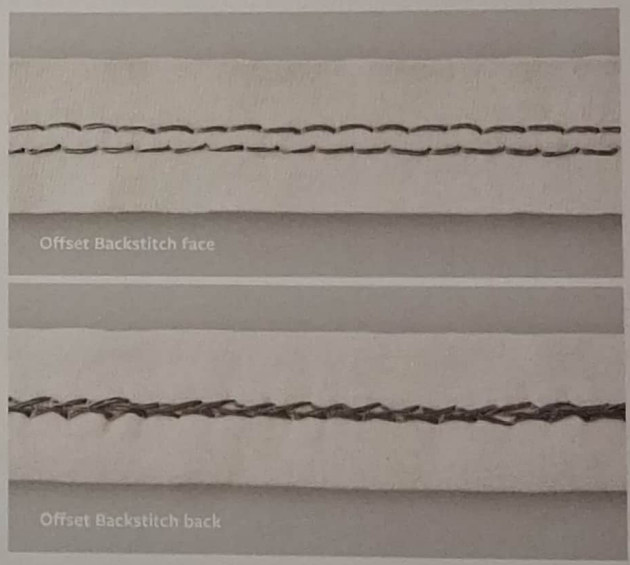


OFFSET BACKSTITCH

Offset Backstitch is two rows of Backstitch (see page 34) worked simultaneously across two parallel lines into a brick pattern formation. Offsetting is a design technique that can be created with all of the stitches in this book by working multiple passes—see more on page 126 of Chapter 6.



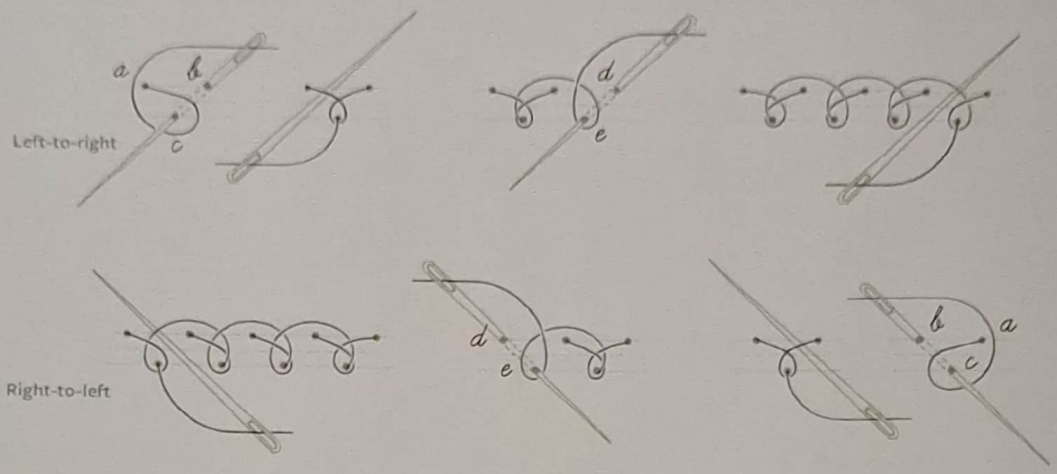
- Come up at A, go down at B, come up at C, go down at D. Continue this pattern to end of row.



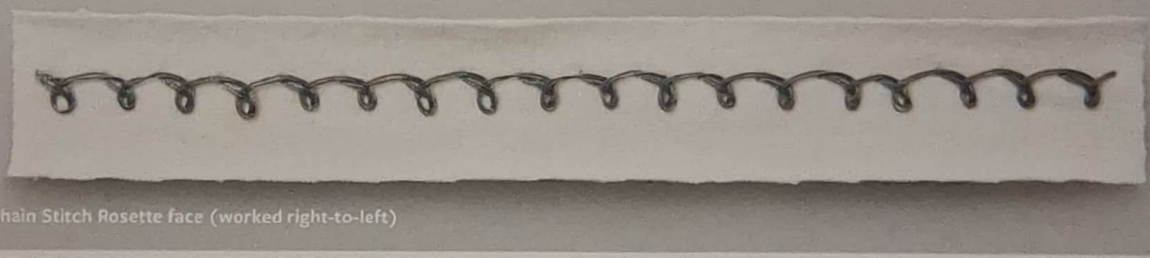
Skannat med CamScanner

CHAIN STITCH ROSETTE

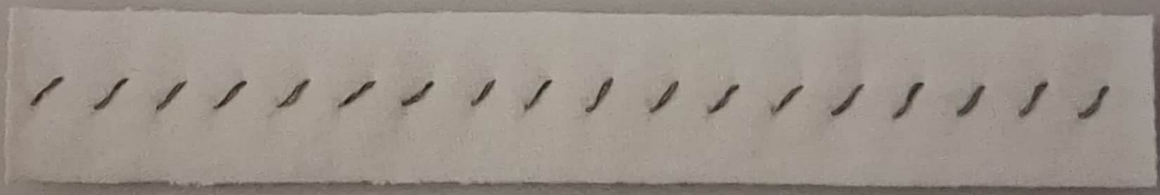
Chain Stitch Rosette (also known as Bead Edging Stitch) is similar in appearance to Double Braid Stitch (see page 50) but is worked using two rows of the Diamond Grid.



● Come up at A and form loop, go down at B and emerge at C, bringing needle tip over the thread. Pull needle through, hold stitch in place with opposite thumb, and pass the needle tip under the top right thread at A (left if working left-to-right), go down at D, and come up at E, forming loop around needle tip. Continue to end of row.



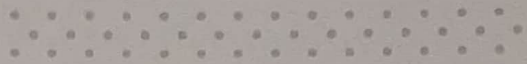
Chain Stitch Rosette face (worked right-to-left)



Chain Stitch Rosette back

Skannat med CamScanner

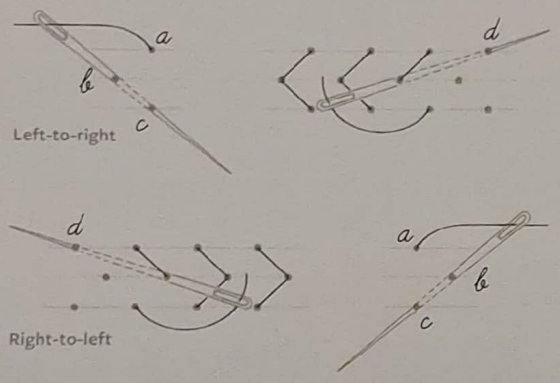
Stitching Card #1
DIAMOND GRID Three-Row

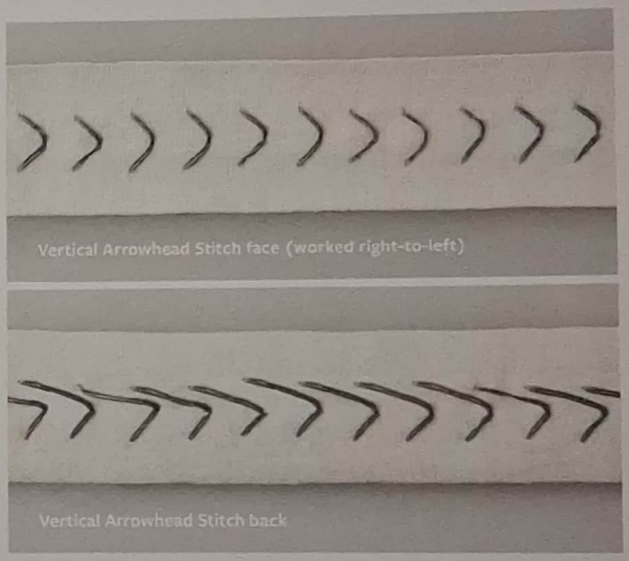


The following stitches use three rows from the Diamond Grid, which you'll find in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

VERTICAL ARROWHEAD STITCH

Vertical Arrowhead Stitch (also called Stacked Arrowhead) is similar to Diamond Zigzag Stitch (see page 56) in that it can be accomplished in two ways that appear the same on the fabric face but differ on the fabric back. The first shown below is worked in one pass, similar to Square Zigzag (see page 51) and the second is worked in two passes of Slanted Parallel Whipstitch (see page 46), sewn at 45-degree angles.

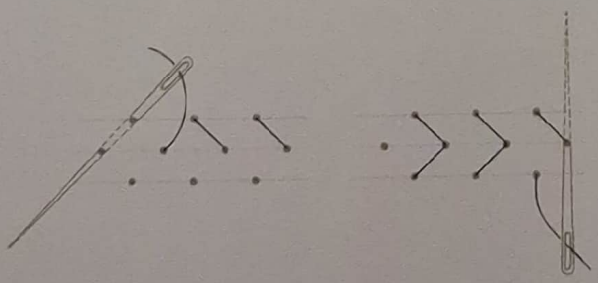


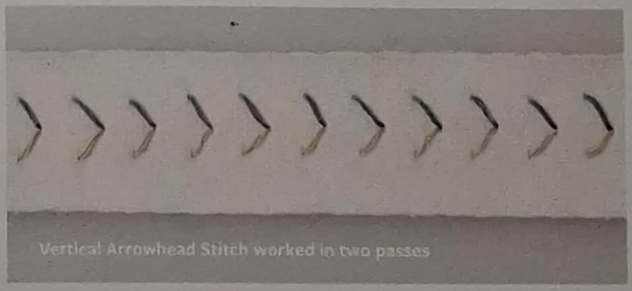


● Come up at A, go down at B, and come up at C. Go back down at B and come up at D. Repeat until end of row.

Variation

VERTICAL ARROWHEAD STITCH WITH SLANTED PARALLEL WHIPSTITCH

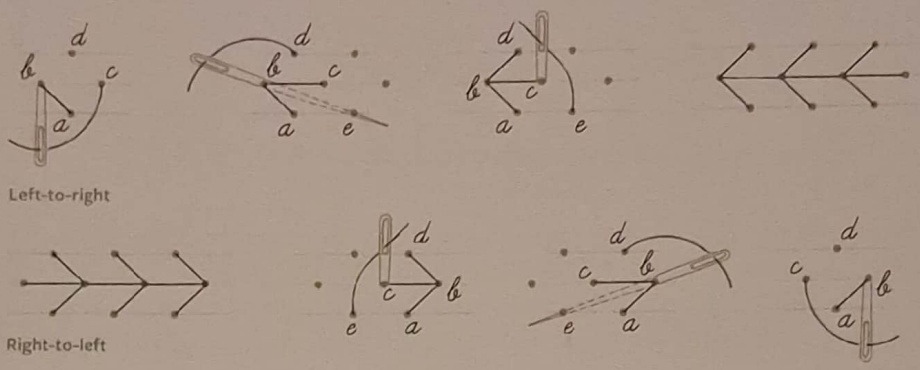




Skannat med CamScanner

FERN STITCH

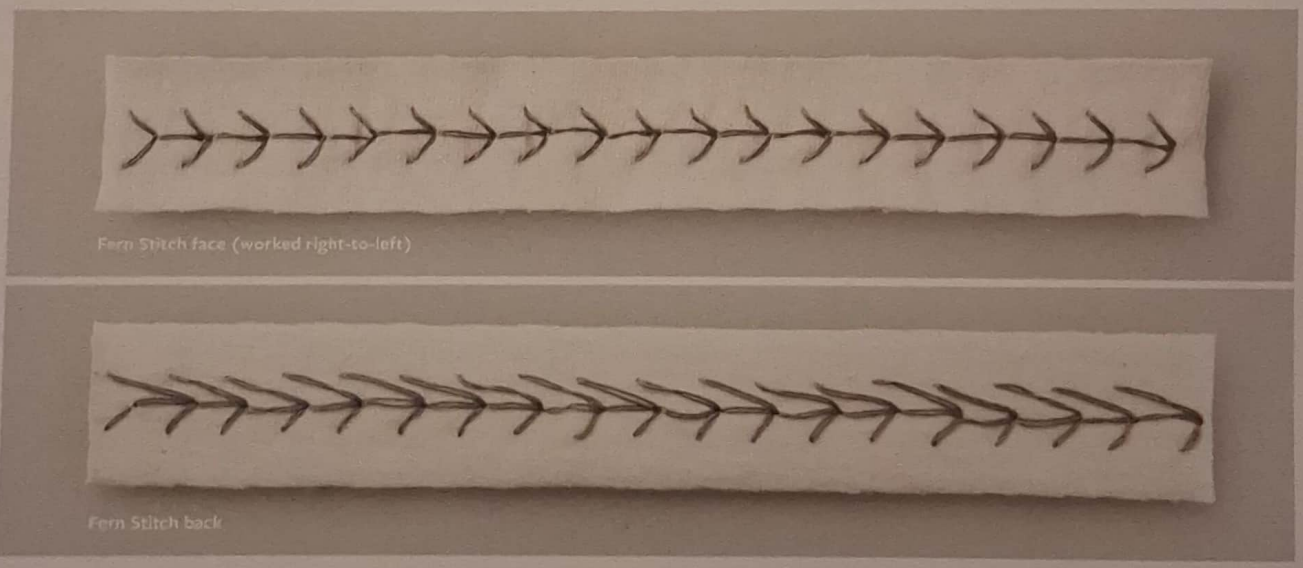
Fern Stitch (also called Fly Stitch) resembles Vertical Arrowhead Stitch but has a connecting Straight Stitch (see page 32) between each V-shape. It is worked in the same manner across three parallel lines. A similar look can be accomplished by adding a Vertical Arrowhead (see page 61) to each Backstitch (see page 34) in a row.



Left-to-right

Right-to-left

- Bring needle up at A, go down at B, come up at C. Send needle down at B and come back up at D. Go back down at B and come up at E. Repeat this sequence until you reach the end of the row.



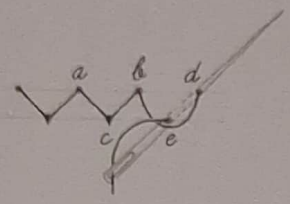
Fern Stitch face (worked right-to-left)

Fern Stitch back

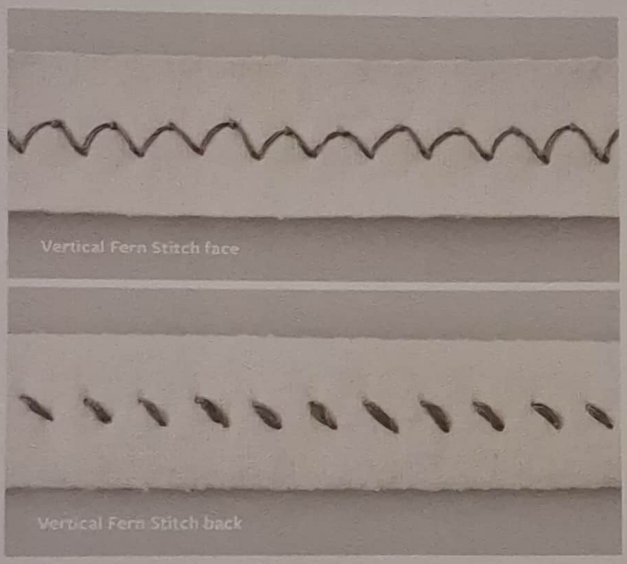
Skannat med CamScanner

Variation

VERTICAL FERN STITCH

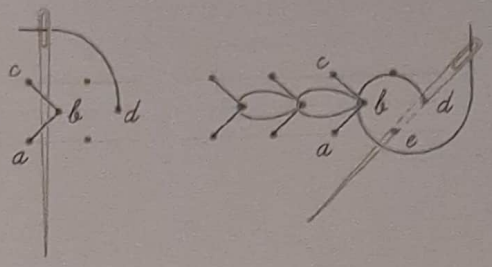


Come up at A, go down at B, and emerge at C, bringing needle tip over the thread. Go down at C, securing the stitch created from A to B, and come back up at B. Go down at D and come up at E, bringing needle tip over thread. Go back down at E, catching the stitch created from B to D, and come back up at D. Repeat to end of row.

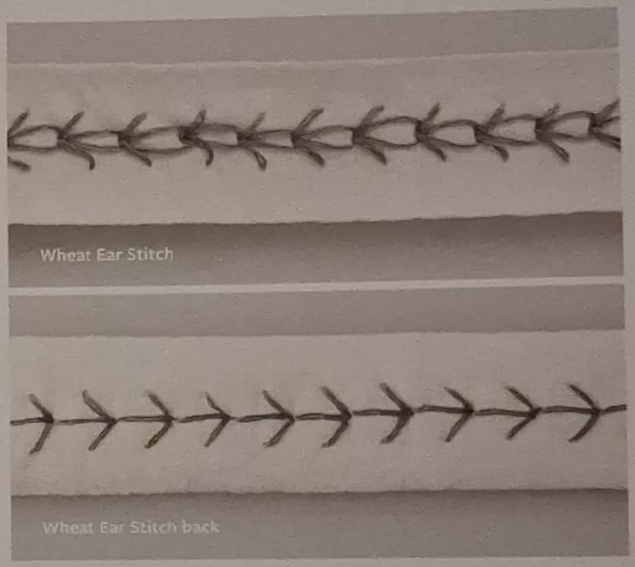


Variation

WHEAT EAR STITCH



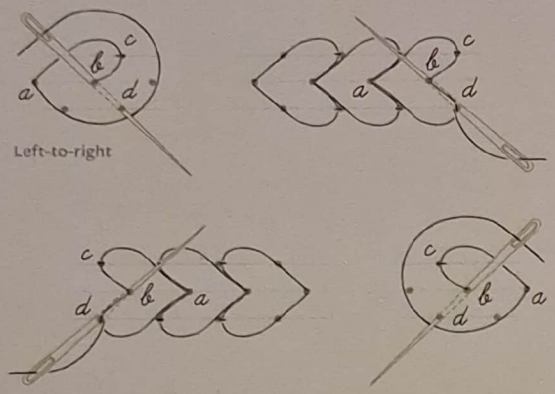
Come up at A, go down at B, and come up at C. Go down at B and come up at D. Slide needle through the bottom of the V-shape created by the first two stitches, being careful not to prick fabric. Go back down at D and come up at E. Repeat to end of row.



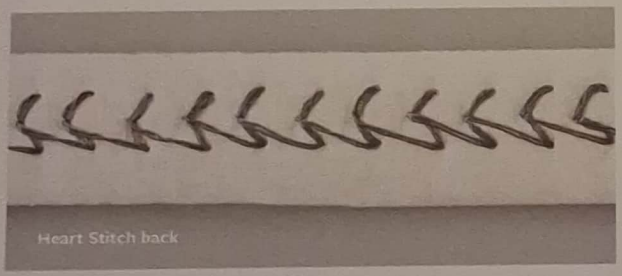
Skannat med CamScanner

HEART STITCH

As the name suggests, Heart Stitch (also called Heart Chain Stitch) creates rows of hearts as it is worked along three parallel lines. It is a version of Chain Stitch (see page 35).

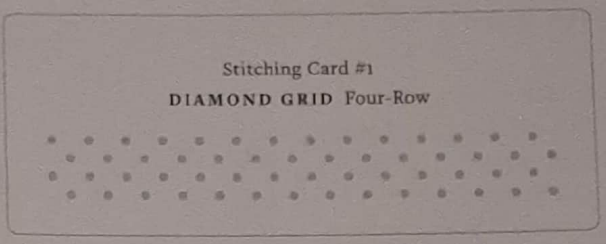


- Bring needle up at A, go down at B and come back up at C, forming thread loop and placing needle's point over the thread as you pull through. Go back down at C to secure loop and come back up at A. Go back down at B and come up at D, forming thread loop and placing needle's point over the thread as you pull through. Go back down at D to secure loop. Continue working this pattern to end of row.


Heart Stitch back

Heart Stitch face (worked right-to-left)

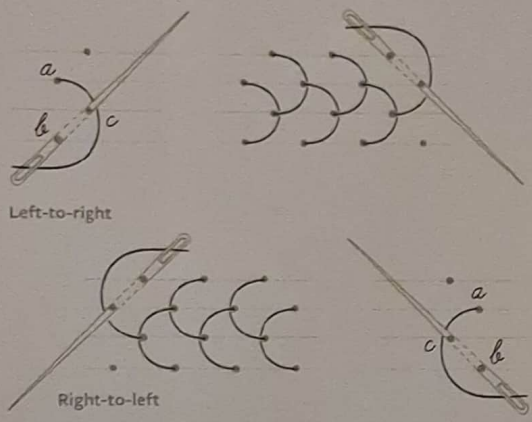
Skannat med CamScanner



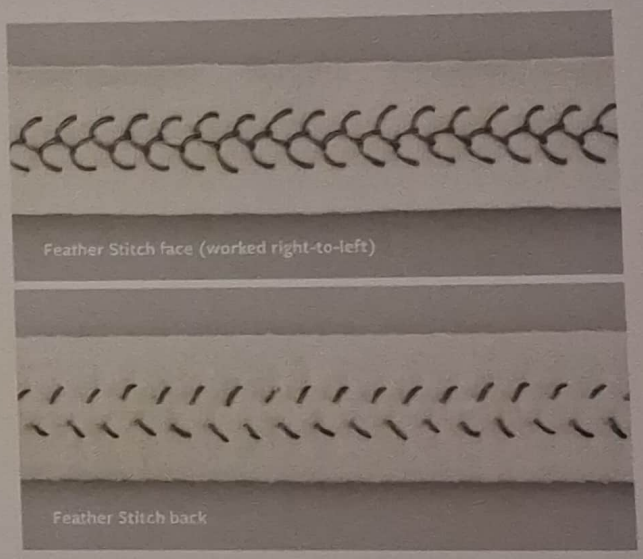
The following stitches use four rows from the Diamond Grid, which you'll find in three sizes on Stitching Card #1. Use the instructions on page 26 to transfer the grid to your fabric or project.

FEATHER STITCH

Feather Stitch (also known as Open Feather Stitch, Plumage Stitch, and Briar Stitch) is a looped stitch that alternates from edge to edge across four parallel lines. Created in a similar method to Blanket Stitch (see page 41), and sister to Single Feather Stitch (see page 40), this stitch is a popular decorative stitch for floral motifs due to its lacy appearance.



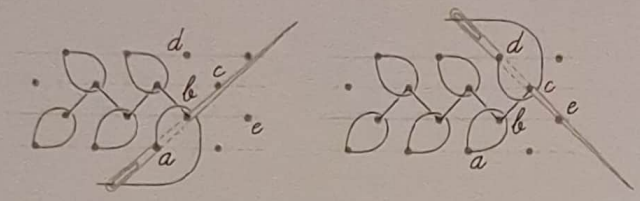
- Bring needle up at A, go back down at B, and come up at C, moving needle over thread to form loop. Repeat process on alternate edge.



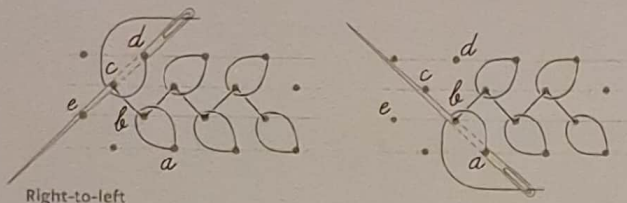
Skannat med CamScanner

CHAINED FEATHER STITCH

Chained Feather Stitch (also known as Rosebud and Feathered Chain Stitch) is a variation of Feather Stitch (see page 65) with loops created on each arm. This stitch is perfect to use for necklines, armholes, open-felled seams, and borders of all kinds.

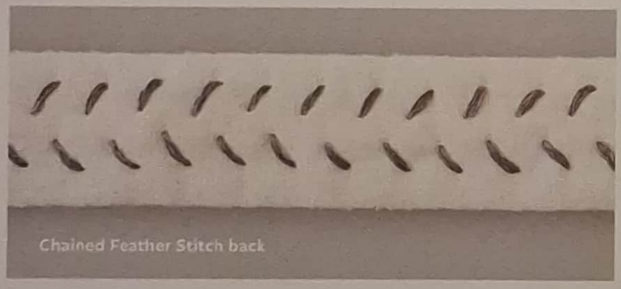


Left-to-right

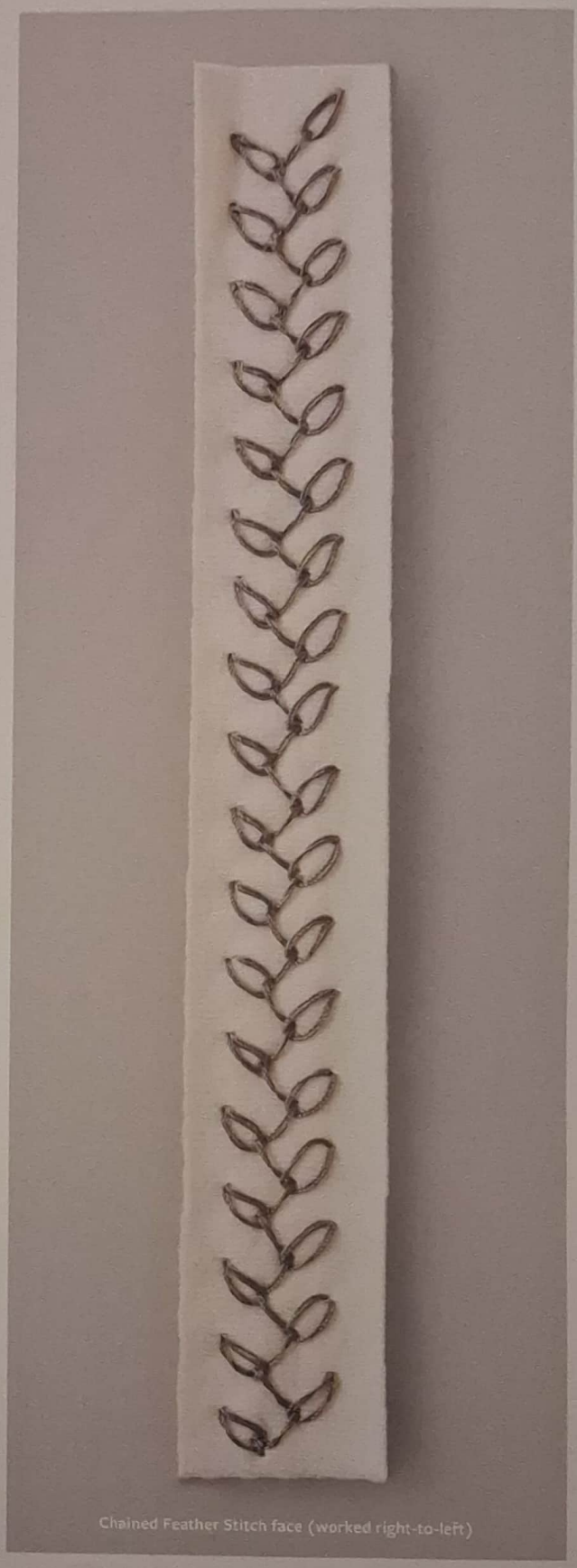


Right-to-left

- Bring needle up at A, form loop, go back down at A, and come up at B, placing needle point over loop and pulling thread through. Go down at C and come up at D. Form loop and go back down at D and come back up at C, placing needle point over loop and pulling through. Go down at E and repeat, continuing to end of row.



Chained Feather Stitch back



Chained Feather Stitch face (worked right-to-left)

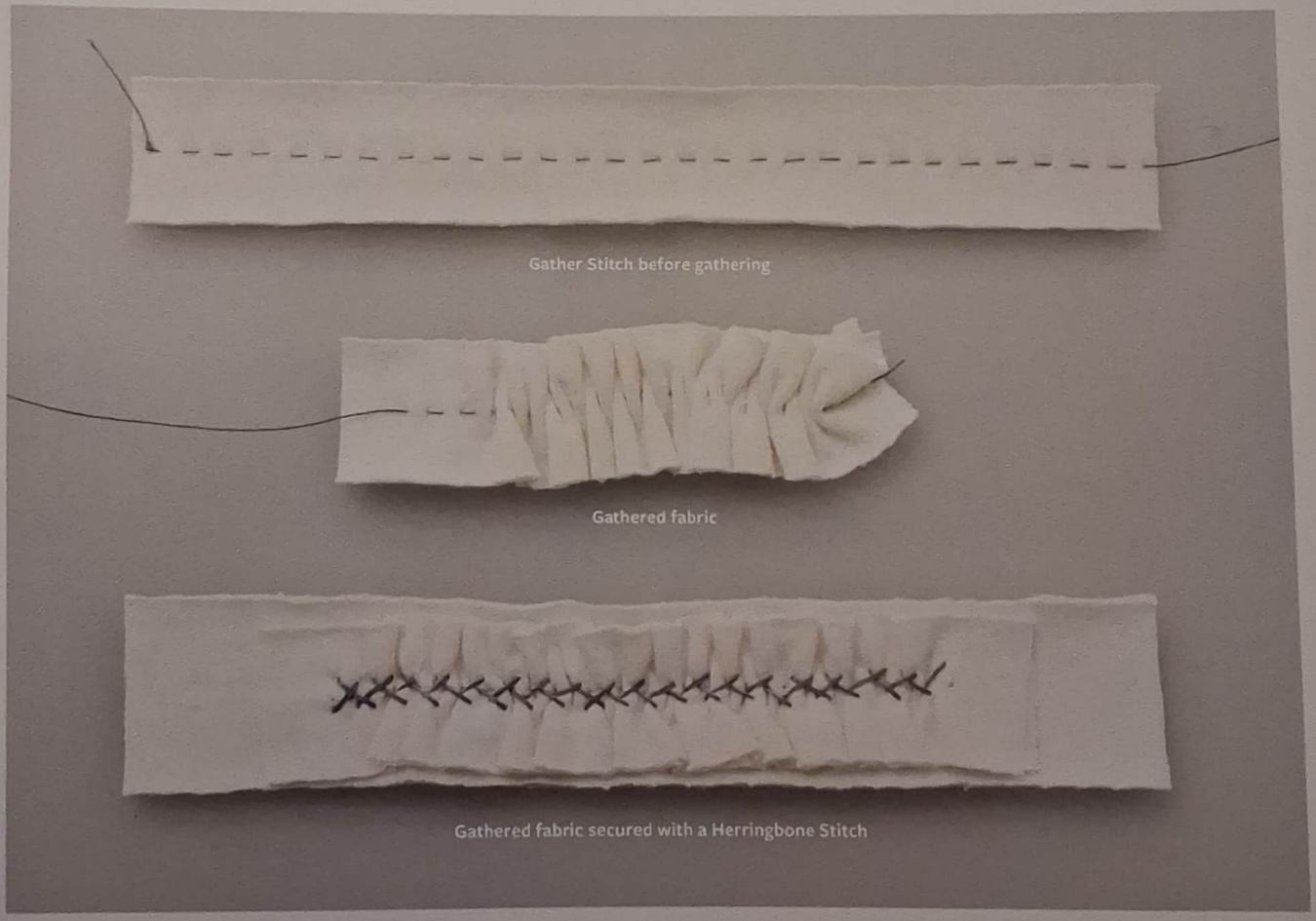
Skannat med CamScanner

Stitching Card #1
RECTANGLE-A GRID One-Row

A single row of Rectangle-A Grid, which you'll find on Stitching Card #1, can be used to create more compacted versions of Backstitch (see page 34), Chain Stitch (see page 35), Braid Stitch (see page 38), and/or Cable Chain Stitch (see page 39). It is also used for creating Gather Stitch (see below), and Straight Stem Stitch (see page 68). Use the instructions on page 26 to transfer the grid to your fabric or project. Note that you may also use a single row of the small Square Grid (⅛" [3 mm]) for all of these stitches as well.

GATHER STITCH

We use ⅛" (3 mm) stitches to gather our cotton-jersey fabric for skirt ruffles, sleeve borders, and a range of other embellishments. A single row of the small size of our Rectangle-A Grid is perfect for this kind of work. Similar to Basting Stitch (see page 33), this is a smaller, looser variation of Straight Stitch (see page 32) with both the stitches and the spaces in between them about ⅛" (3 mm) long. Gather Stitch is worked with a single strand of thread, as it is used to temporarily gather a piece of fabric before it can be permanently sewn to another piece of fabric with a decorative stitch. Follow instructions for Straight Stitch on page 32.



Gather Stitch before gathering

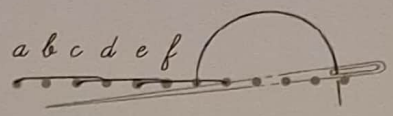
Gathered fabric

Gathered fabric secured with a Herringbone Stitch

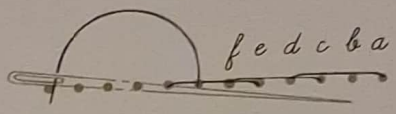
Skannat med CamScanner

STRAIGHT STEM STITCH

Straight Stem Stitch (also known as Crewel, South Kensington, and Stalk Stitch) is really an overlapping Backstitch (see page 34) that is sewn with compacted grid points. When sewn with our Rectangle-A Grid, you will skip points to create the stitches that overlap—resulting in the stemlike character of this stitch. See more on stitches that skip grid points on page 121. Like Backstitch and Herringbone Stitch (see page 72), Straight Stem Stitch is created by sewing "backwards" since you take one stitch towards your beginning point and then move forward on the grid or line. The back of the fabric created with Straight Stem Stitch is as beautiful as the front, with the long straight stitches on the back resembling the stitches on the face of the fabric. This is an excellent stitch to use for garments that you want to make reversible. See also Slanted Stem Stitch on page 119.



Left-to-right



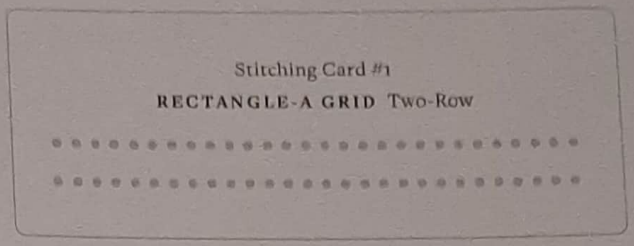
Right-to-left

- Bring needle up at A, go back down at D, and then come back up at C, skipping point B. Insert needle at F and come back up at E. Continue this pattern to end of row, skipping the next stitch in the grid before inserting the needle.

Straight Stem Stitch face (worked left-to-right)

Straight Stem Stitch back

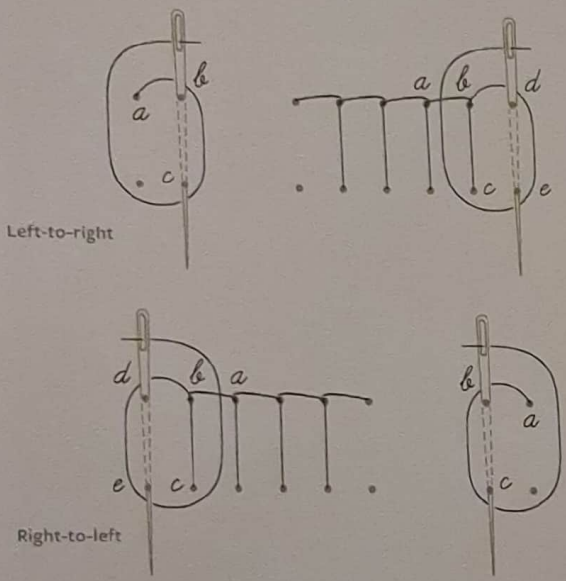
Skannat med CamScanner

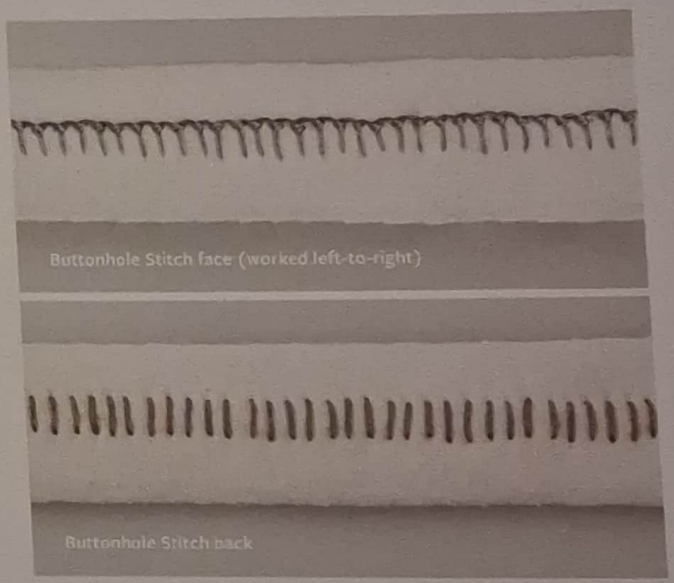


Two rows of Rectangle-A Grid, which you'll find on Stitching Card #1, can be used to create more compacted versions of Single Feather Stitch (see page 40), Cross Stitch (see page 44), Parallel Whipstitch (see page 46), Open Chain Stitch (see page 48), Closed Feather Stitch (see page 58), Double Braid Stitch (or Gordian Knot; see page 50), and/or Square Zigzag Stitch (see page 51). Buttonhole Stitch, Satin Stitch, and an all-time Alabama Chanin favorite, Herringbone Stitch, are also created using two rows of the Rectangle-A Grid. Use the instructions on page 26 to transfer the grid to your fabric or project.

BUTTONHOLE STITCH

As the name implies, this stitch was designed to enclose a cut buttonhole or fabric edge. Often confused with Blanket Stitch (see page 41), this stitch is more compact and is sewn in a slightly different manner that creates a small loop—or knot—at the top of each stitch. When tightly compacted, this stitch is also known as the Tailor's Buttonhole Stitch.



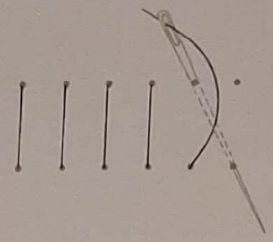


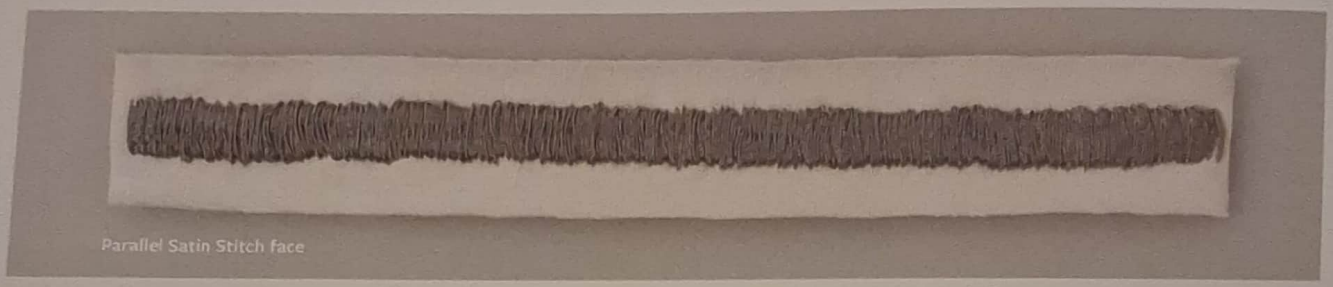
- Come up at A, go down at B and come back up at C, sewing over loop as shown in the illustration above while pulling the knot toward B. Go down at D and come up at E, pulling knot toward D, and repeat this process to end of row.

Skannat med CamScanner

PARALLEL SATIN STITCH

Parallel Satin Stitch is a more compacted Parallel Whipstitch. Start with Rectangle-A Grid and make one row of Parallel Whipstitches following instructions on page 46. After completing this first row, add stitches to tightly or loosely fill in the entire area between stitches, depending on the look desired. This method makes it easy to create straight, uniform Satin Stitches. Also see Shaped Stitches on page 54.



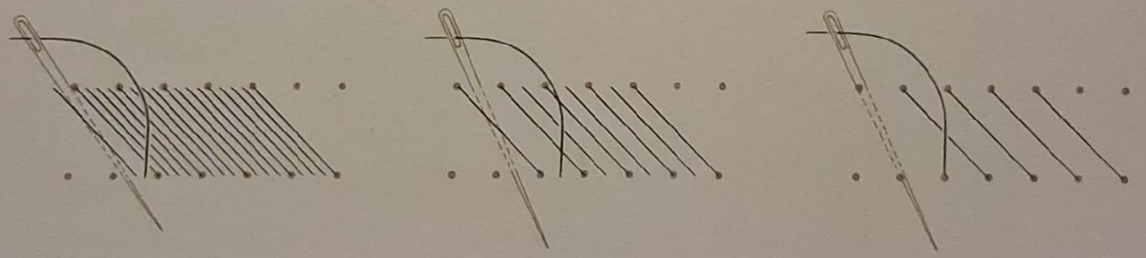


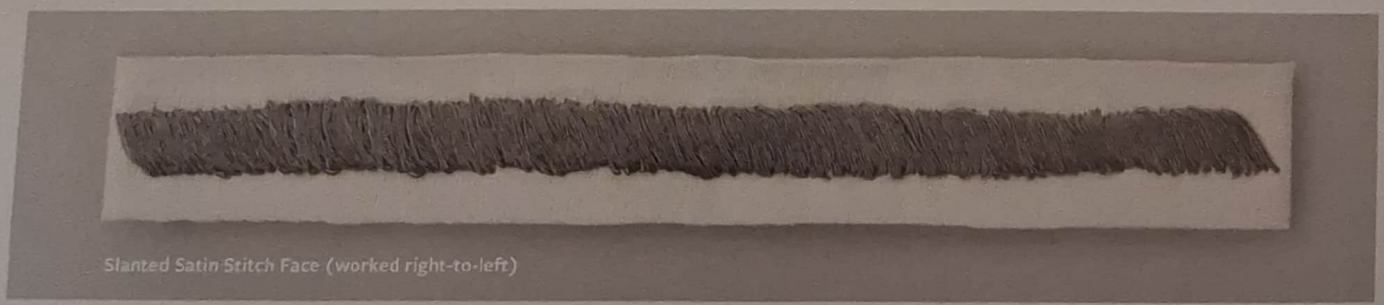
Parallel Satin Stitch face

Variation

SLANTED SATIN STITCH

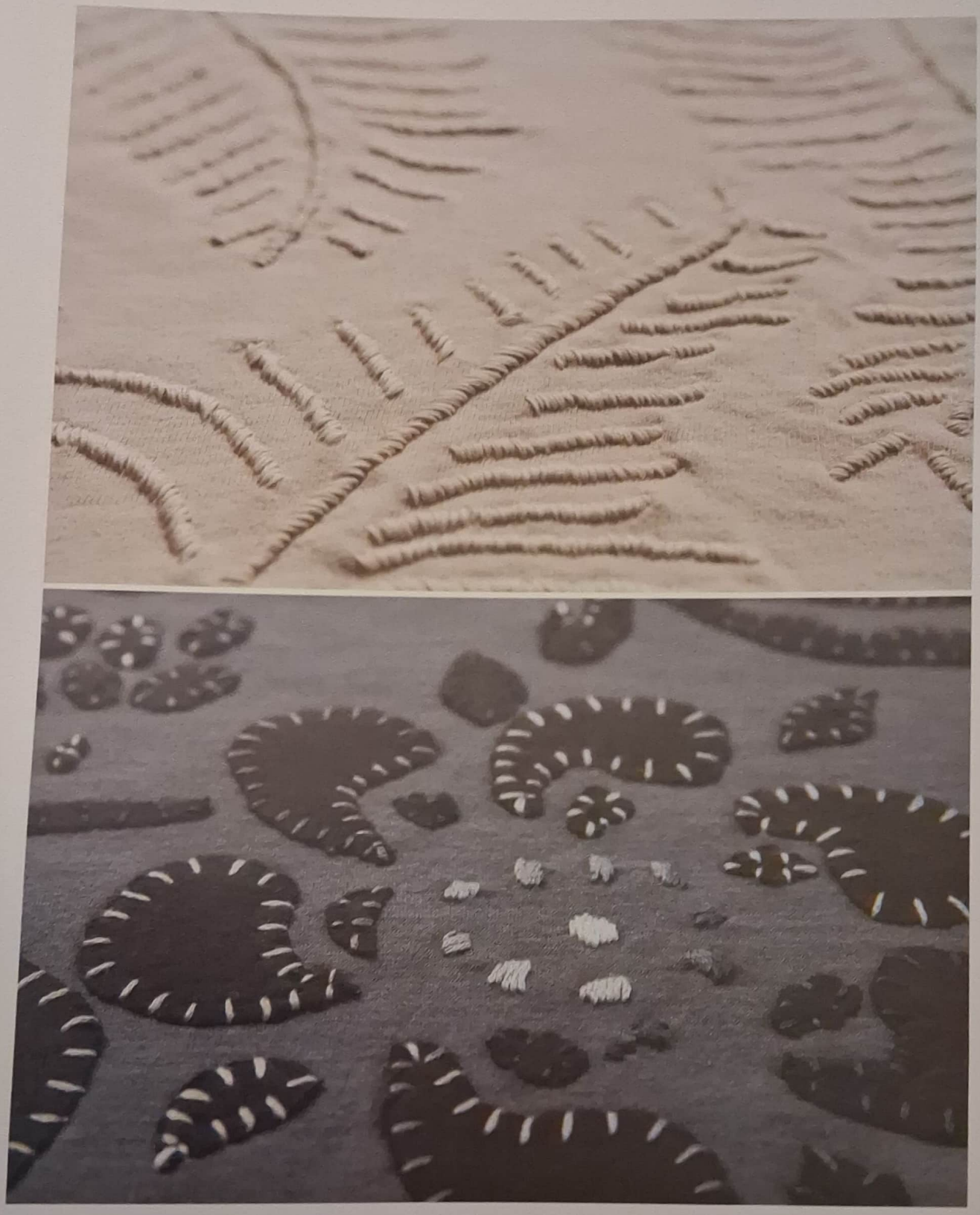
The only difference between Parallel and Slanted Satin Stitch is the angle of the stitches. See Slanted Parallel Whipstitch on page 46.





Slanted Satin Stitch Face (worked right-to-left)

Skannat med CamScanner

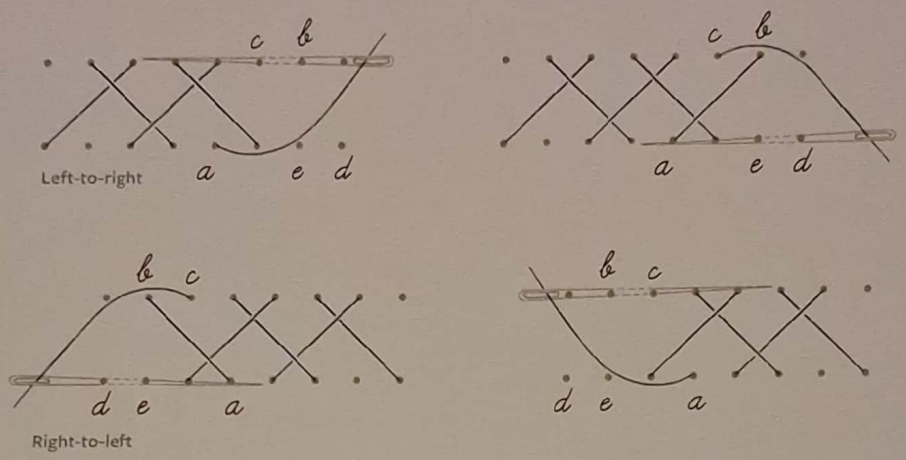


Top: Satin Stitch worked on our Fern pattern. Bottom: Parallel Whipstitch Appliqué and Satin Stitch worked on our Daisy pattern.

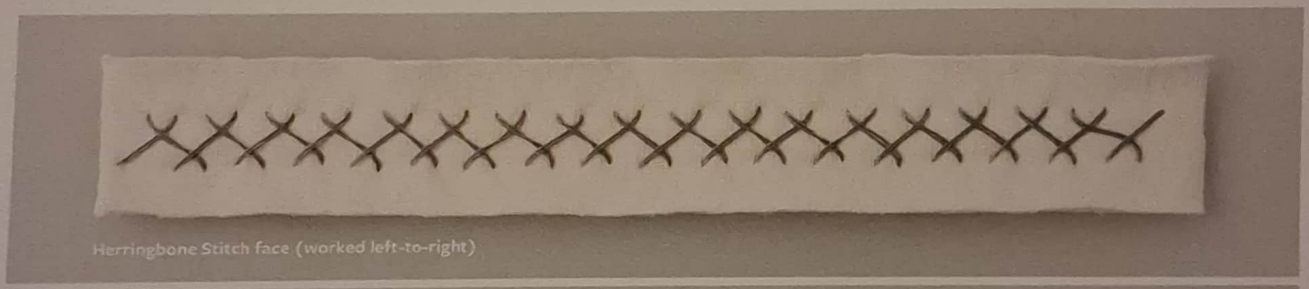
Skannat med CamScanner

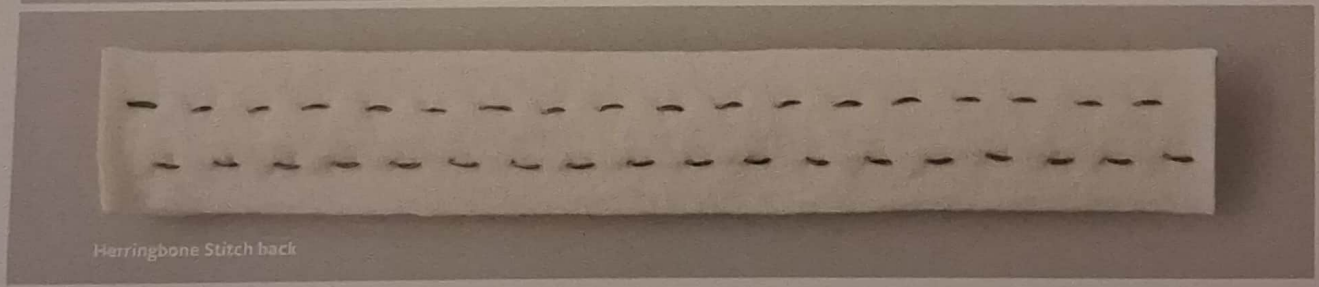
HERRINGBONE STITCH

Herringbone Stitch is a favorite among many embroiderers. Mossoul Stitch, Persian Stitch, Russian Stitch, Russian Cross Stitch, Plaited Stitch, Catch Stitch, and Witch Stitch are all names associated with versions of this stitch. A version of Cross Stitch (see page 44), Herringbone is one of the few stitches that is worked backwards; meaning, when you sew from right to left, you are actually working your stitches from left to right, and vice versa.



● Bring your needle up at A, go back down at B, come up at C, and go down at D to complete one Herringbone Stitch. Begin the next set of stitches by coming up at E, then continue this overall pattern to the end of the row, checking your thread tension as you work.

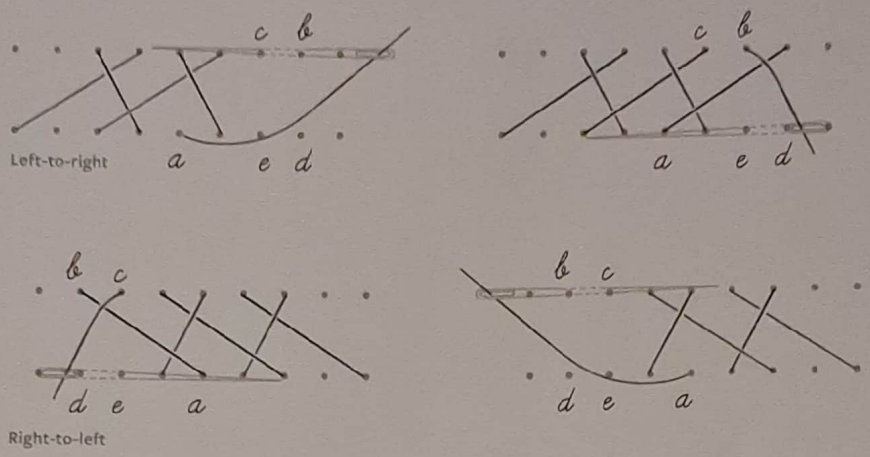

Herringbone Stitch face (worked left-to-right)


Herringbone Stitch back

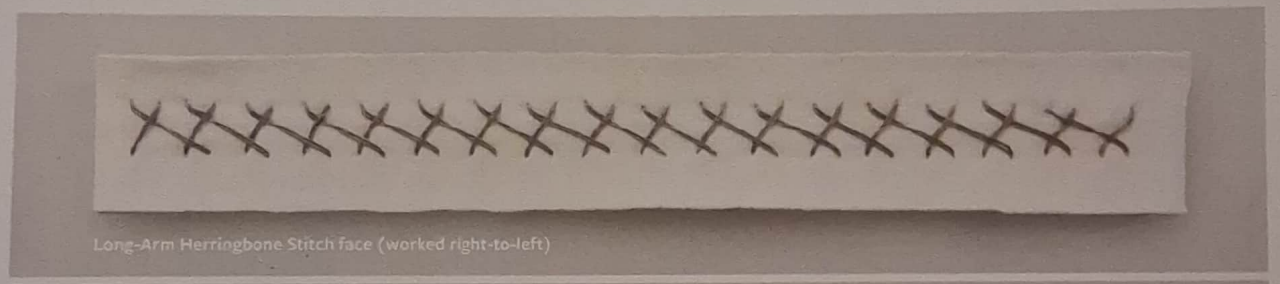
Skannat med CamScanner

LONG-ARM HERRINGBONE

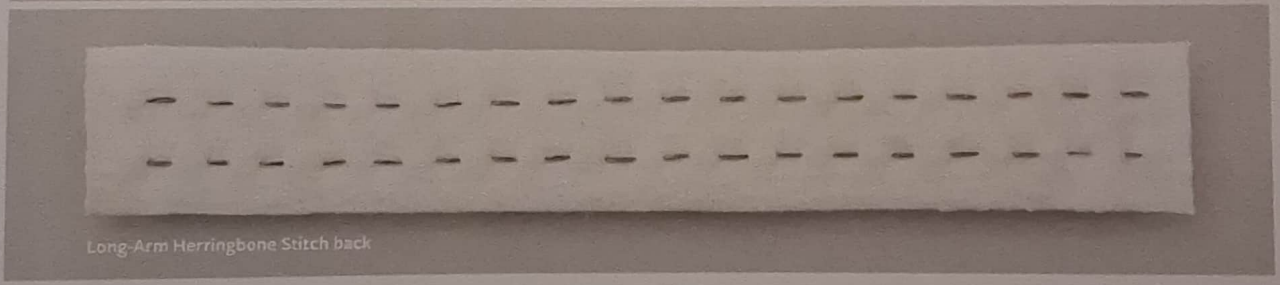
This style of Herringbone Stitch (see page 72) skews the stitch either to the left or right by shifting the way you use the Rectangle-A Grid structure. Also see Long-Arm Cross Stitch on page 45.



● Bring your needle up at A, go back down at B, come up at C, and go down at D to complete one Long-Arm Herringbone Stitch. Begin the next set of stitches by coming up at E, then continue this overall pattern to the end of the row, checking your thread tension as you work.



Long-Arm Herringbone Stitch face (worked right-to-left)



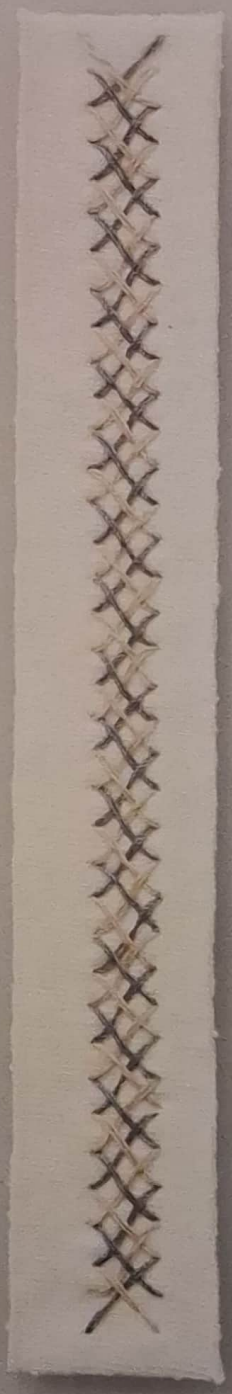
Long-Arm Herringbone Stitch back

Skannat med CamScanner

HERRINGBONE VARIATIONS

Herringbone Stitch is one of our all-time favorites at The School of Making and Alabama Chanin and can be varied endlessly using the beading, weaving, whipping, threading, and lacing variations found in Chapter 4 (starting on page 99), as well as by manipulating our grid structures as explained in Chapter 5 (starting on page 117).

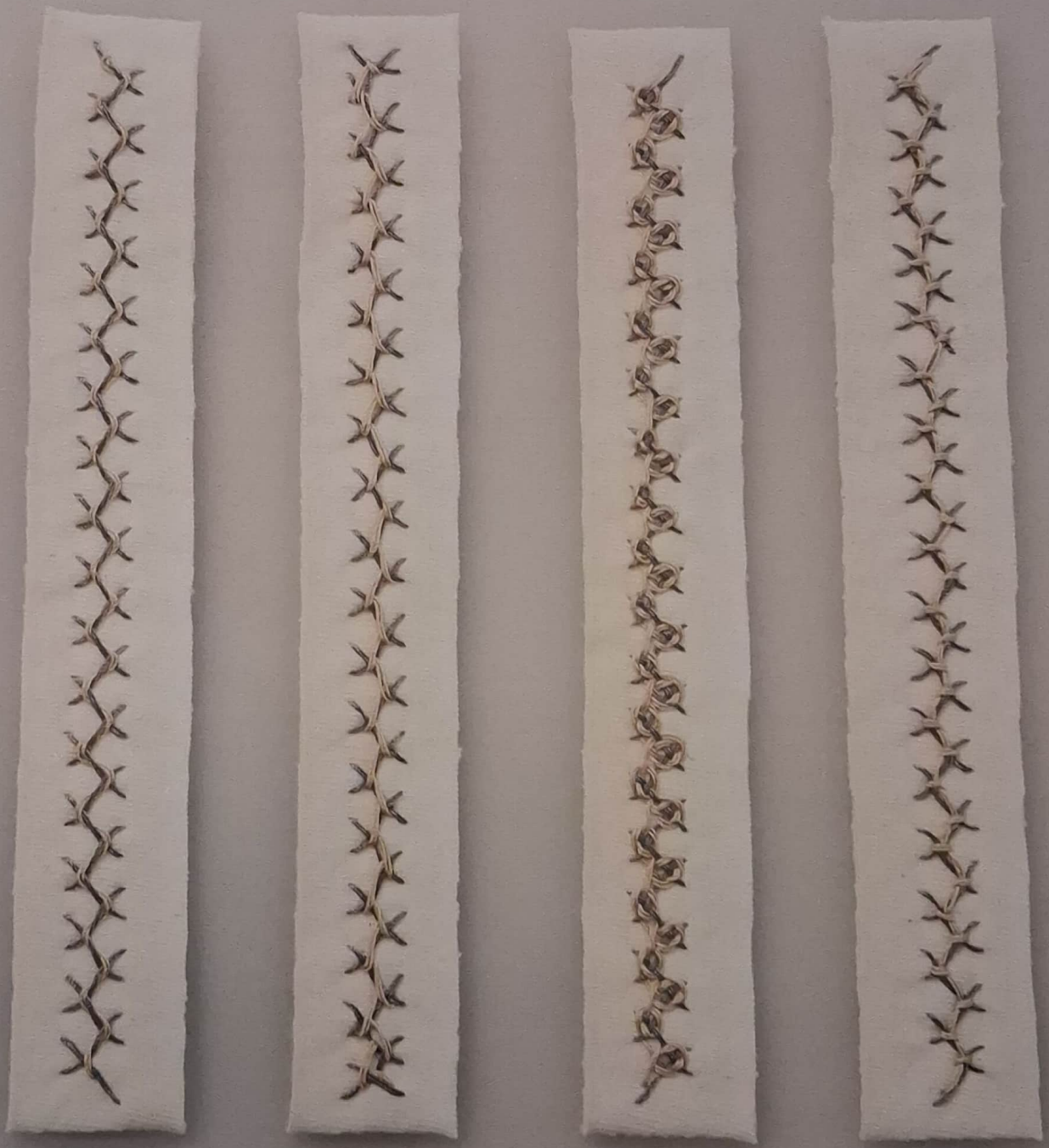
Double Herringbone



Woven Double Herringbone

Whipped Herringbone

Skannat med CamScanner



Laced Herringbone

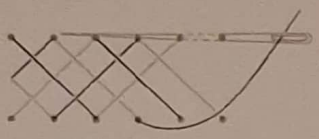
Threaded Herringbone

Looped and Threaded Herringbone

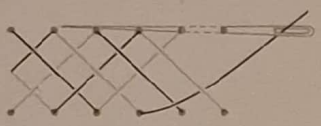
Knotted Herringbone

Skannat med CamScanner

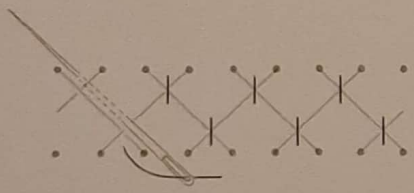
HERRINGBONE VARIATIONS



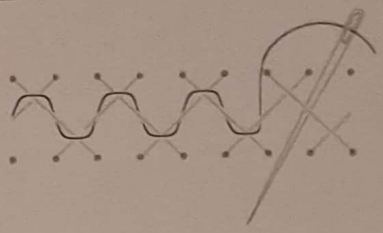
DOUBLE HERRINGBONE is worked as a single row of Herringbone Stitch and then filled in between the first row of stitches with a second pass.



WOVEN DOUBLE HERRINGBONE is created by weaving the second pass under one leg of your first row of stiches and over the second leg, alternating over and under as you sew.

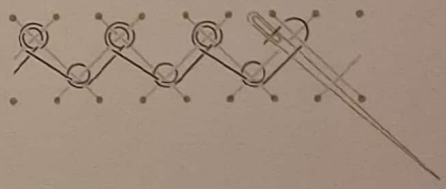


WHIPPED HERRINGBONE (also known as Tied Herringbone) uses a small Parallel Whipstitch (see page 46) to tie each of the crossed stitches together and secure them to the fabric. Parallel Whipstitch is often worked in a second color to highlight the added detail.

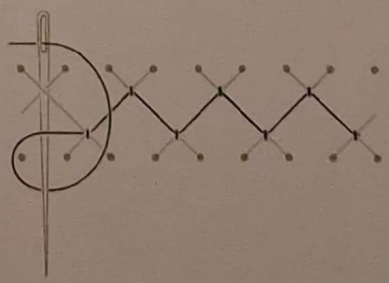


LACED HERRINGBONE is created with a second thread that passes behind each of the crossed threads. It can be added to single or multiple rows of Herringbone Stitch.

THREADED HERRINGBONE, in its most simple version, is created when a thread or yarn is threaded under and over each of the crosses in a row of stitches.

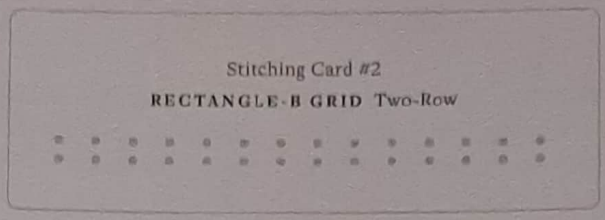


LOOPED AND THREADED HERRINGBONE is created by threading and looping around each of the crosses in a row of stitches.



In **KNOTTED HERRINGBONE,** the crossed stitches are knotted together—not stitched through the fabric—using a looped stitch method like Coral Stitch (see page 77). This stitch is often worked in two colors to highlight the added detail.

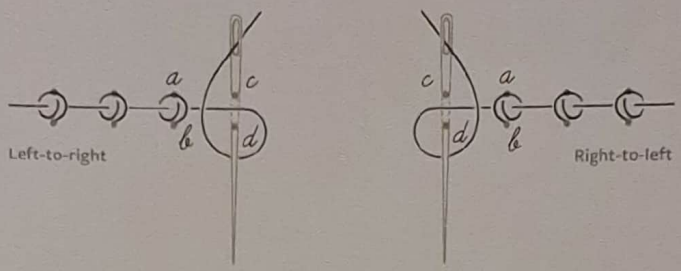
Skannat med CamScanner



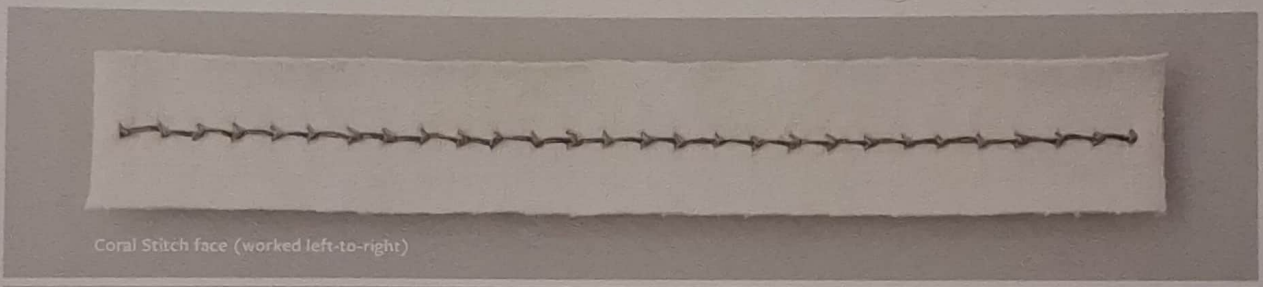
The following stitches use the Rectangle-B Grid, which has two rows and is offered in three sizes on Stitching Card #2. Use the instructions on page 26 to transfer the grid to your fabric or project.

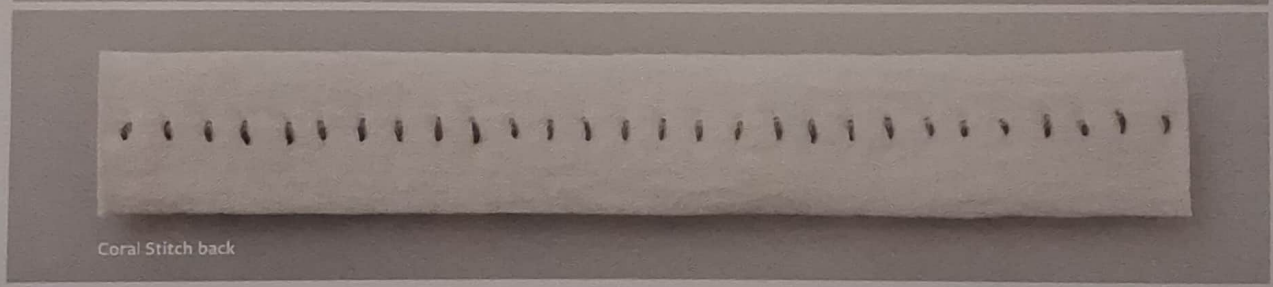
CORAL STITCH

Coral Stitch (also known as Beaded Stitch, German Knot, and Knotted Stitch) is sewn with our Rectangle-B Grid (see page 81 for Zigzag Coral sewn with a Double Triangle Grid). Coral Stitch is created by sewing up-and-down, perpendicular to the straight line created by the Rectangle-B Grid. The looping of each stitch creates a string of knots connected by a straight stitch—these can have the appearance of beads, hence the nickname Beaded Stitch.



- Come up at A. Go back down through A and come up at B, making a closed loop and bringing your needle through that loop and pulling through to create a knot. Go down at C and come up at D, making a closed loop and bringing your needle through that loop and pulling through to create a knot. Continue to end of row.

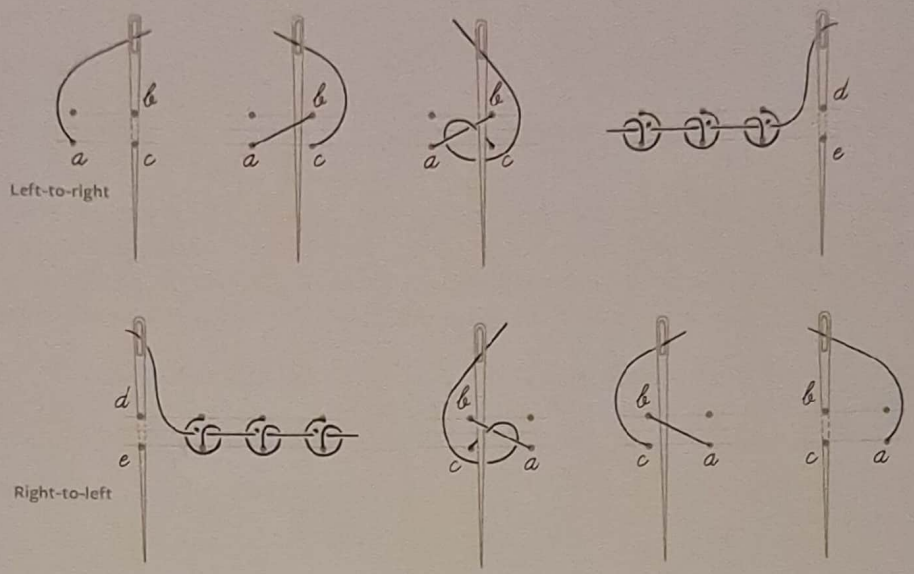

Coral Stitch face (worked left-to-right)


Coral Stitch back

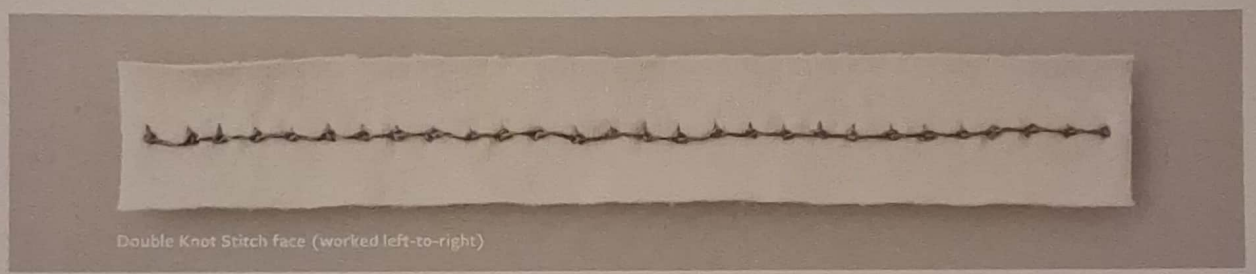
Skannat med CamScanner

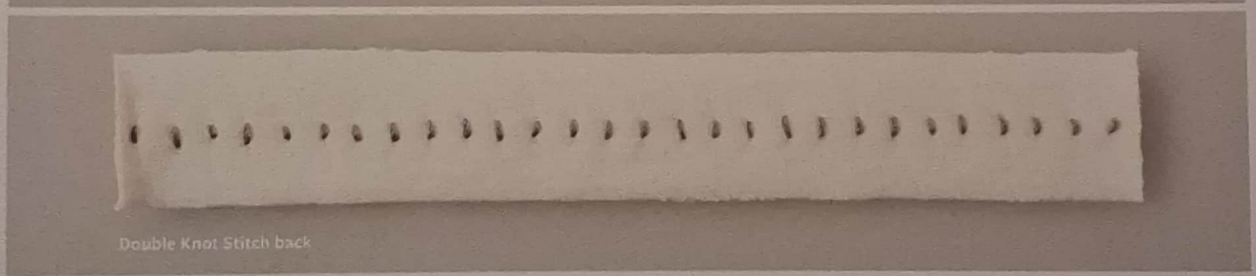
DOUBLE KNOT STITCH

Double Knot Stitch (also called Palestrina, Tied Coral, Old English Knot, and Smyrna Stitch) is similar to Coral Stitch (see page 77) and is worked by sewing perpendicularly across the grid line and threading the needle around a base stitch. See page 104 for more on Threaded Stitches.



● Come up at A, go down at B, and emerge at C. Slide the needle under the stitch and loop the thread under the stitch, bringing needle tip over the thread, and pull to form the knot. Go down at D, come up at E, and continue to end of row.


Double Knot Stitch face (worked left-to-right)


Double Knot Stitch back

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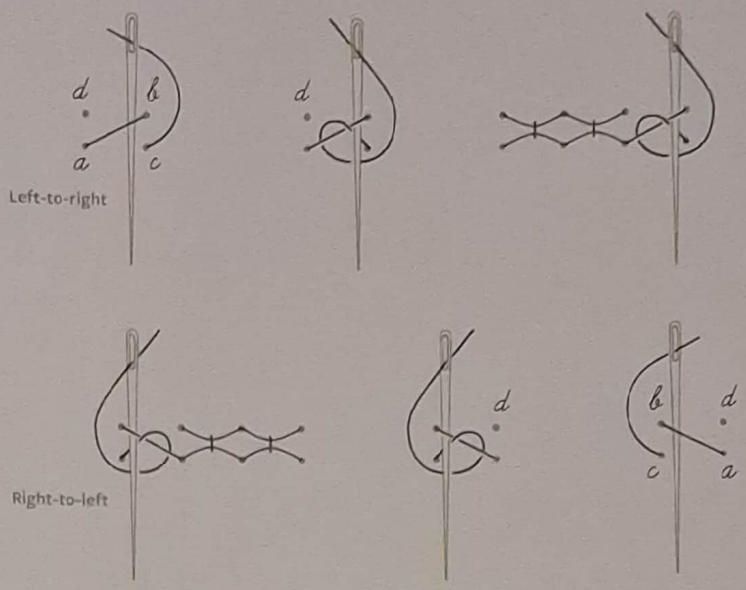
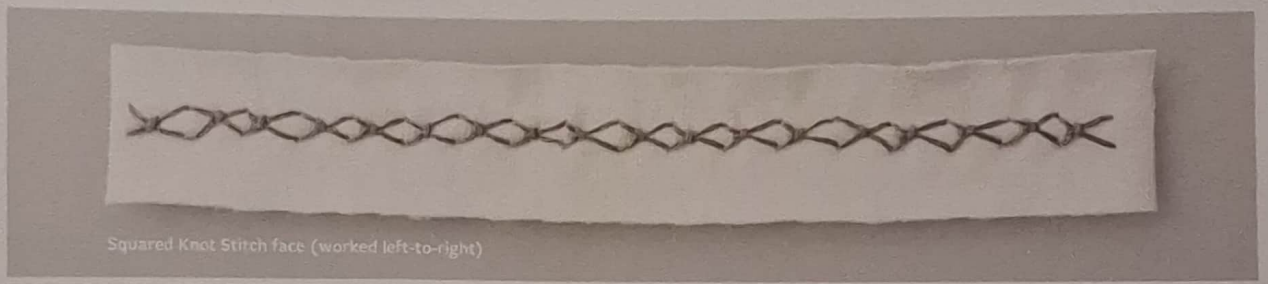
SQUARED KNOT STITCH

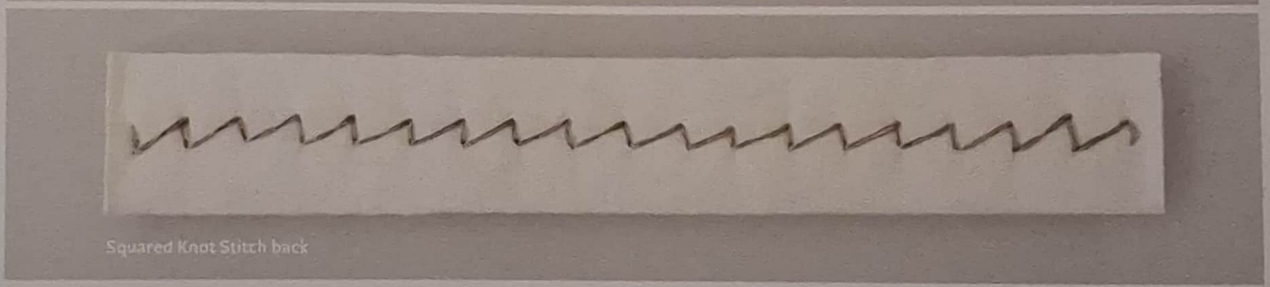
Squared Knot Stitch (also called Squared Palestrina and Knotted Cross Stitch) is worked across a square like the Cross Stitch (see page 44) with a threaded knot in the middle of the second crossed stitch. This stitch may also be worked as one of the Square Grid stitches starting on page 32. Find more on threading stitches in Chapter 4, beginning on page 99.



● Come up at A, go down at B, and come up at C. Keep your stitches relatively loose. Slide the needle under the stitch, and loop the thread around the first crossed stitch, bringing the needle tip over the loop. Pull the stitch snugly and go down at D. Come up at C—which becomes point A of the next stitch. Repeat to the end of the row.



Squared Knot Stitch face (worked left-to-right)

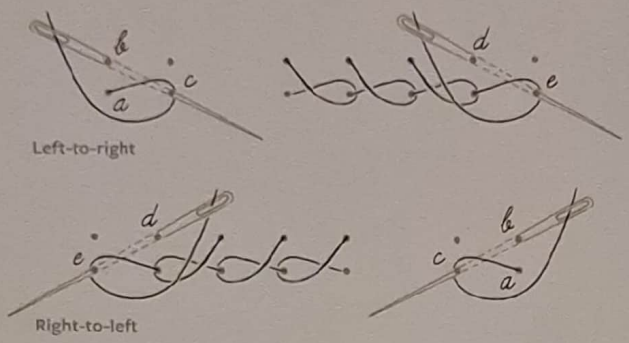


Squared Knot Stitch back

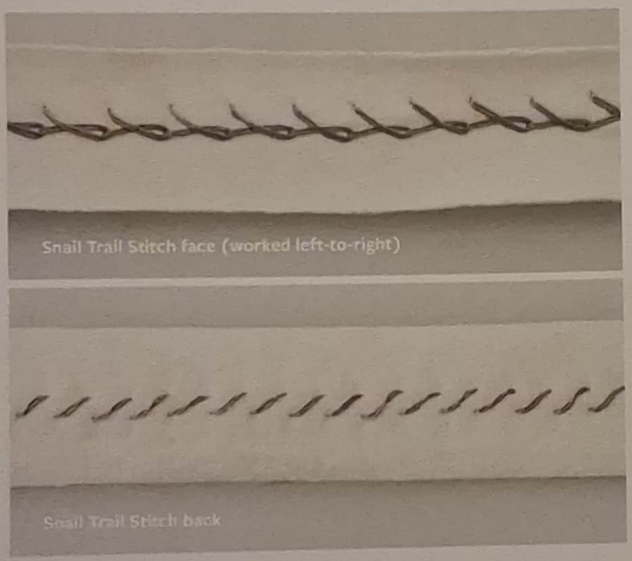
Skannat med CamScanner

SNAIL TRAIL STITCH

Snail Trail Stitch is sewn in the same way as Coral Stitch but uses the Rectangle-B Grid at a 45-degree angle rather than perpendicularly. Changing the angle creates little "trails" that give this stitch its name. See also Twisted Chain Stitch on page 119.

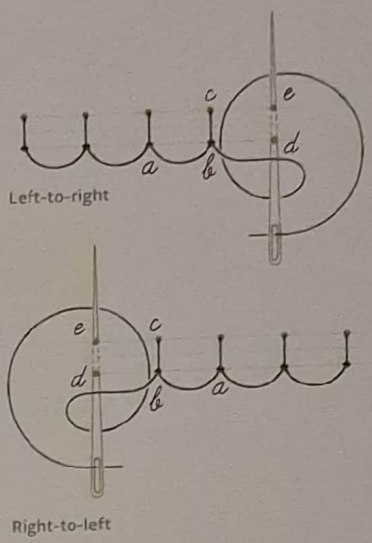


- Come up at A, go down at B, and come up at C. Twist the thread to form a closed loop and sew through the loop as you pull your thread through. Go down at D and come up at E, twisting the thread again to form a closed loop and sewing through the loop as you pull your thread through. Continue to end of row.

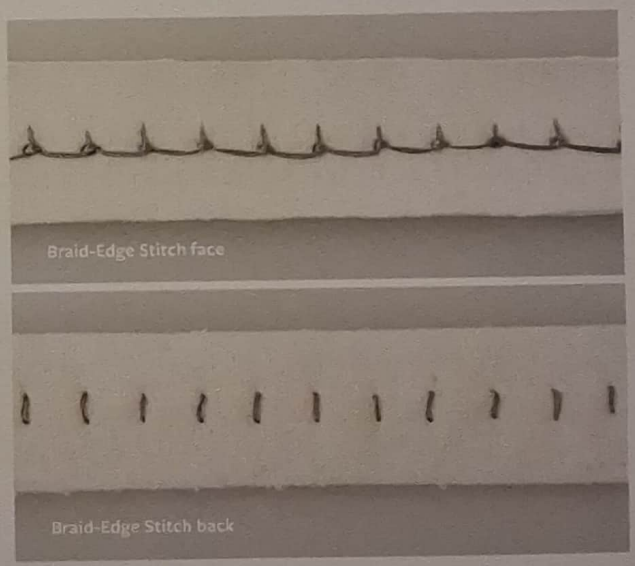


BRAID-EDGE STITCH

Braid-Edge Stitch can be used as an edging on blankets or anywhere you choose to add a scalloped shape to a project. Worked in the same manner as Coral Stitch (see page 77), each stitch is worked inside a loop of thread to create a small knot, leaving a scalloped edge that connects each knot.



- Bring needle up at A. Loop thread over needle from front to back, insert at B and come up at C, placing the needle's point over thread and pulling thread through the loop toward B to form knot. Loop thread around needle from front to back, go down at D and come up at E, pulling thread toward D to form next knot. Continue working to end of row.



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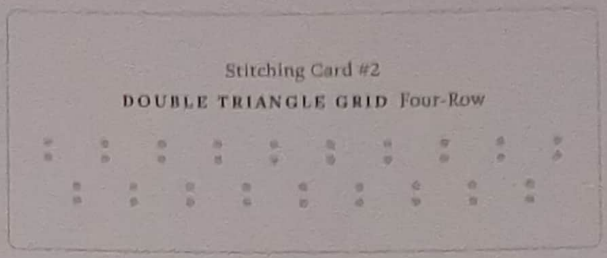
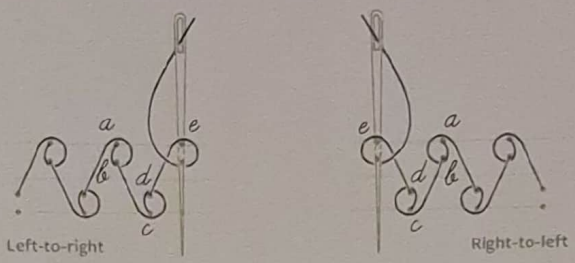


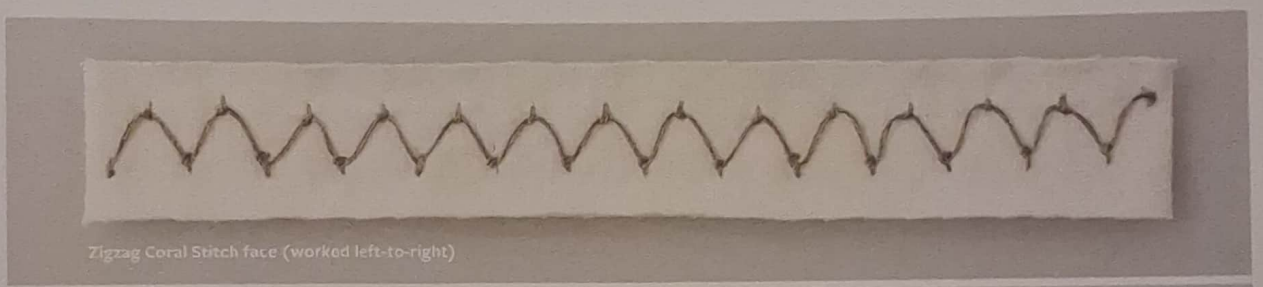
The following stitches use the Double Triangle Grid, which has four rows and is offered in three sizes on Stitching Card #2. Use the instructions on page 26 to transfer the grid to your fabric or project.

ZIGZAG CORAL STITCH

Zigzag Coral Stitch (also called Zigzag German Knot) is a variation of Chain Stitch (see page 35) and Coral Stitch (see page 77) sewn using the Double Triangle Grid.



- Bring needle up at A. Go back down at A and come up at B, making a closed loop and pulling needle through to create a knot. Go down at C and come up at D, making a closed loop and pulling needle through to create a knot. Go down at E and continue working this pattern, alternating from edge to edge, to end of row.

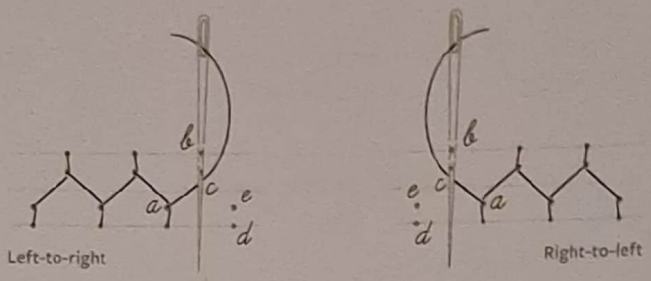

Zigzag Coral Stitch face (worked left-to-right)

Zigzag Coral Stitch back

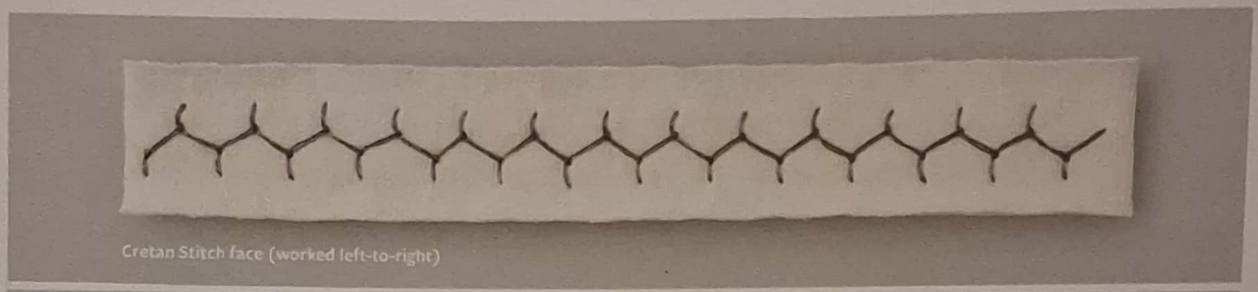
Skannat med CamScanner

CRETAN STITCH

Cretan Stitch (also called Open Cretan Stitch, Persian Stitch, Quill Stitch, and even Long-Armed Feather Stitch) is a popular stitch for necklines and armholes at The School of Making and Alabama Chanin. Work from opposite sides of the grid structure, sewing towards the center.



● Bring needle up at A, go down at B, and come back up at C, making downward vertical stitch and bringing needle over thread. Insert needle at D and come back up at E, making upward vertical stitch while bringing needle over thread. Continue pattern to end of row.


Cretan Stitch face (worked left-to-right)

Cretan Stitch back

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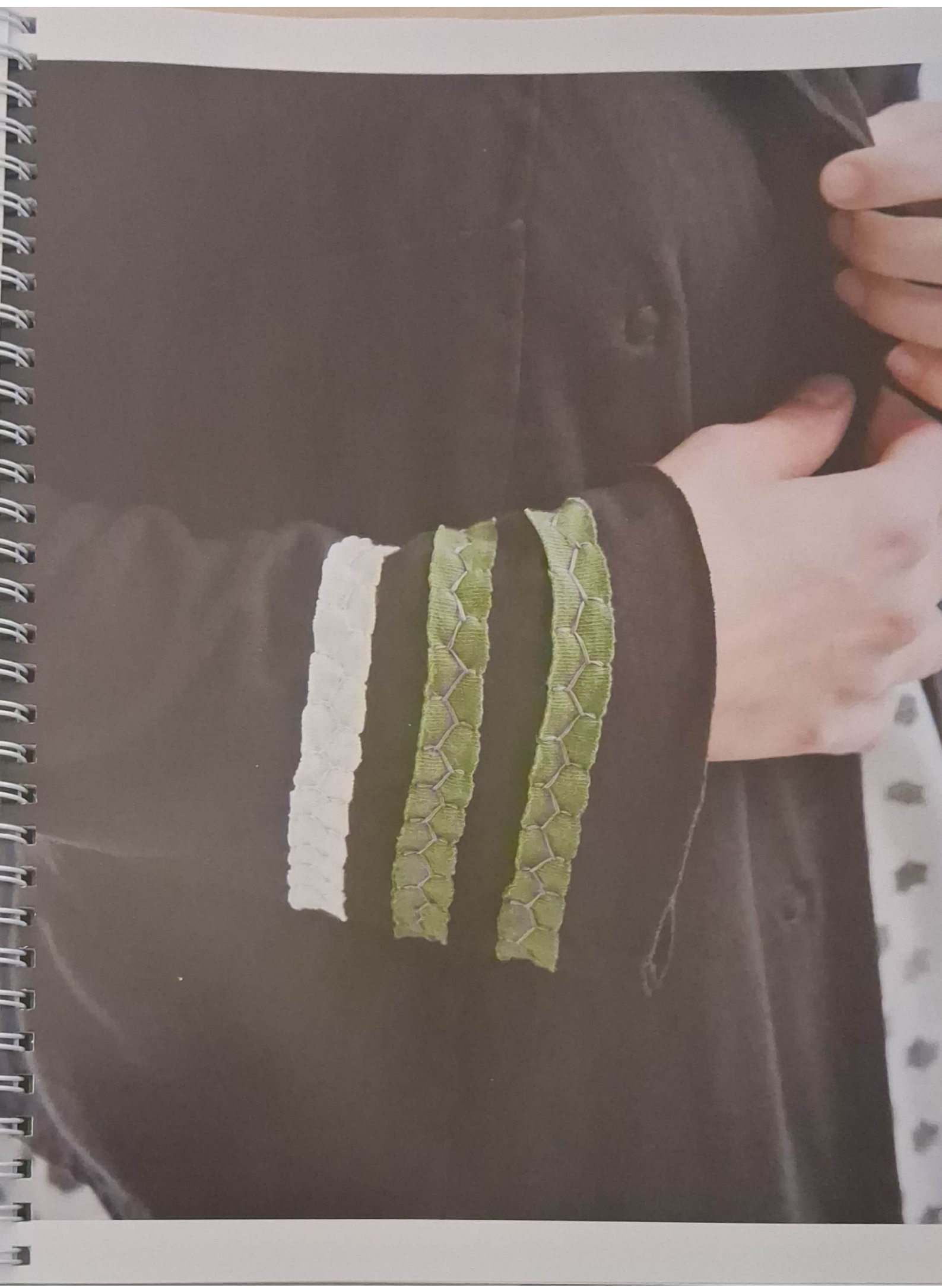

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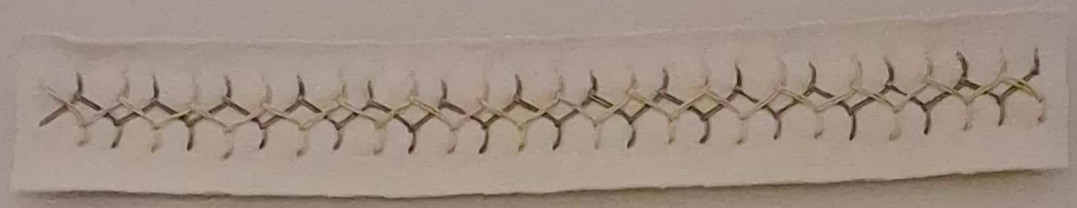
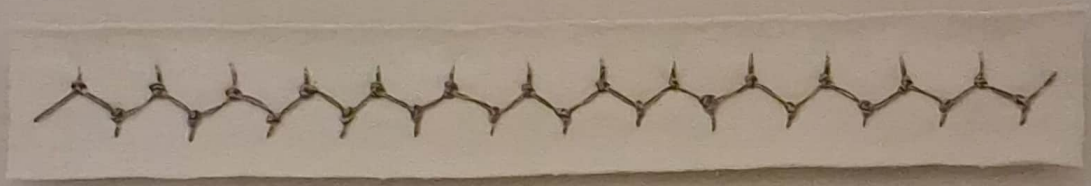
COMBINATION STITCHES:
CRETAN VARIATIONS

Volumes have been written about the possibilities that unfold when you begin to add to your basic stitches and combine multiple rows of the same or different stitches. Here we've used Cretan Stitch to demonstrate this point. Once you've mastered the combinations and scales, begin to play with variations of yarns, flosses, and threads (see page 18). Find all the information about how we created these stitch samples in Design Choices, starting on page 138.

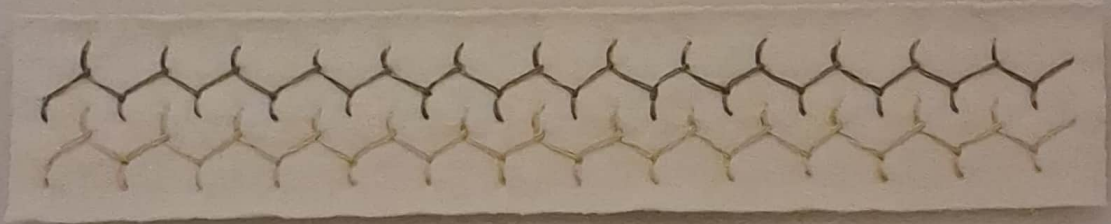


Double Cretan Stitch face with equal size stitches

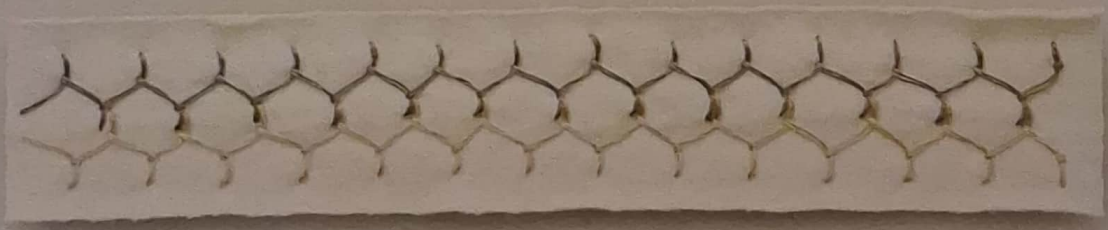
Double Cretan Stitch face with long and short stitches



Knotted Cretan Stitch face



Stacked Cretan Stitch face



Interlocked Cretan Stitch face

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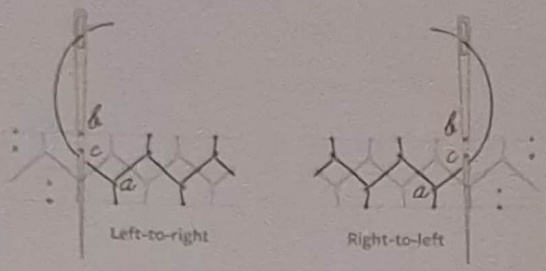
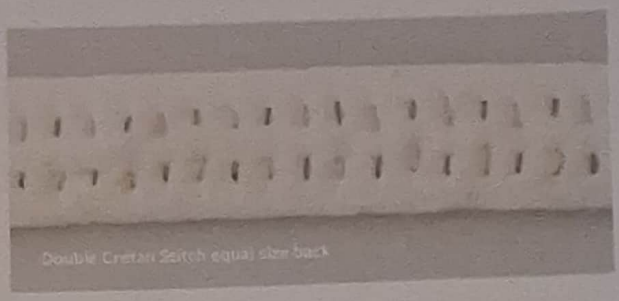
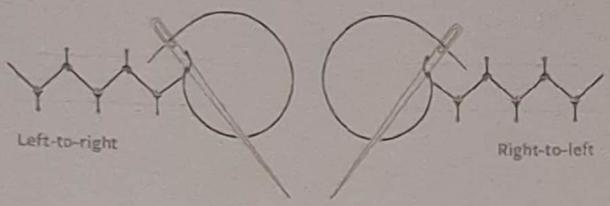
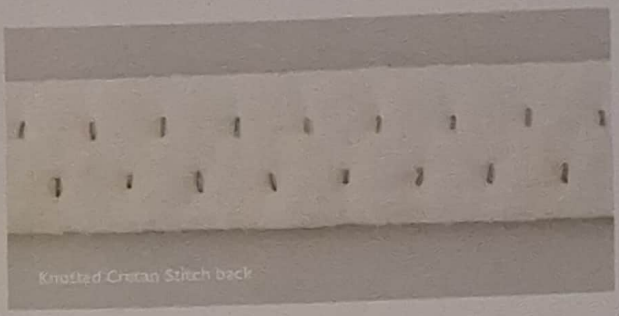


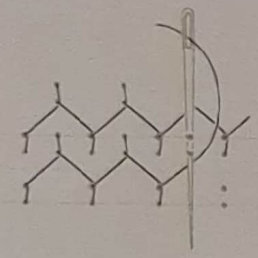
A second pass of Cretan creates the **DOUBLE CRETAN STITCH.** Play with the height of your second pass for added detail.



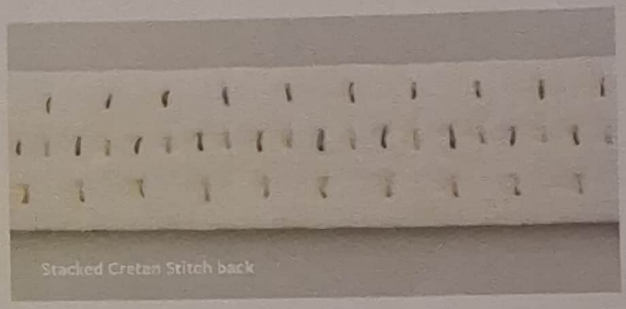


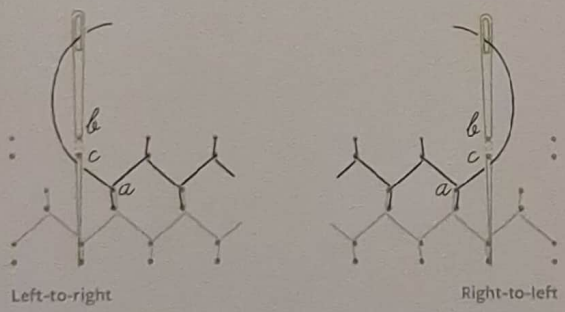
KNOTTED CRETAN STITCH is created by making a knotted loop around each leg of your Cretan Stitch before taking your next stitch.



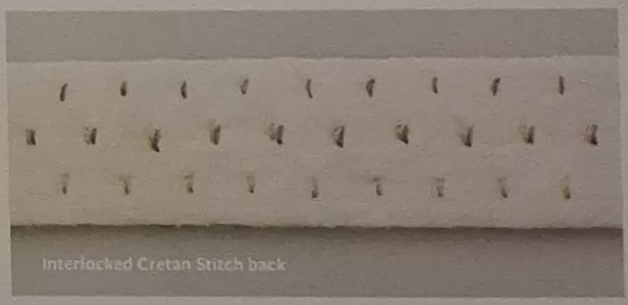


STACKED CRETAN STITCH can be accomplished in multiple ways. Here the legs of the stitches are alternated inside of the hills and valleys of the stitch body.



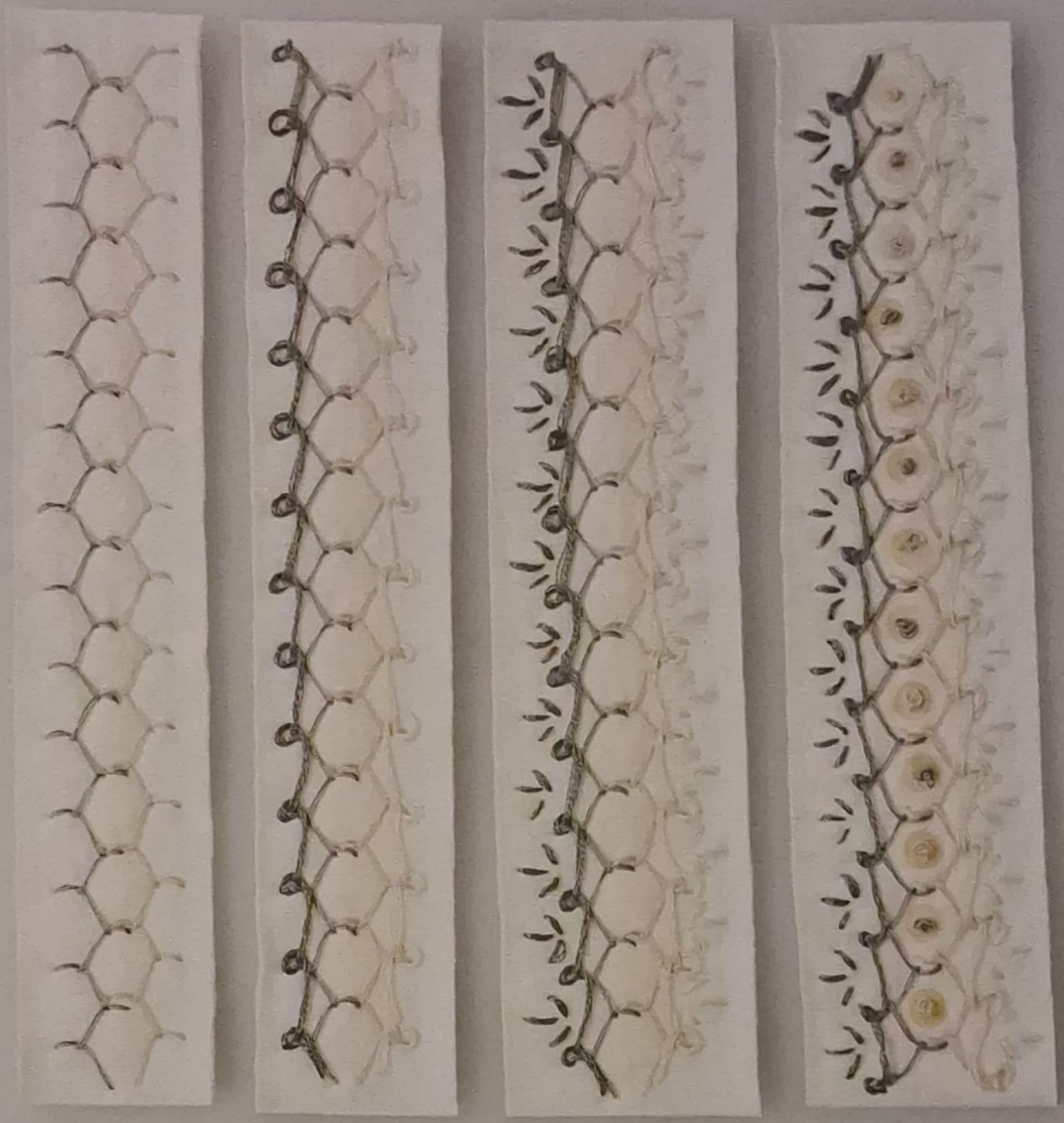


INTERLOCKED CRETAN STITCH is created by using the same entry and exit points for the adjoining legs. (See Interlocked Herringbone Stitch on page 130.)



Skannat med CamScanner

Skannat med CamScanner



All of the stitches in this book can be intermixed to create elaborate Combination Stitches that can then be used to embellish a project, create all-over patterns, or fill in individual shapes. See Chapter 6 on page 125 for more on designing with stitches.

The **INTERLACED CRETAN STITCH** design above was created in four stages (shown from left to right):

Create base rows of Interlocked Cretan Stitch (page 85).

Add the Lacing technique from page 106 to the outer legs of the Interlocked Cretan Stitches.

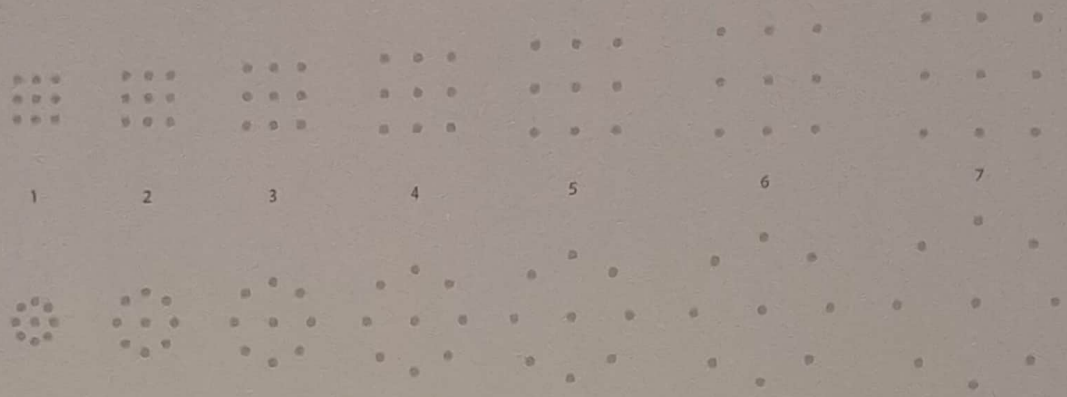
Add ½ of a Whipped Eyelet Stitch (page 92) between each of the Laced Interlocked Cretan Stitch legs.

Add French Knot Sequins (page 102) between the Interlocked Cretan Stitch.

Skannat med CamScanner

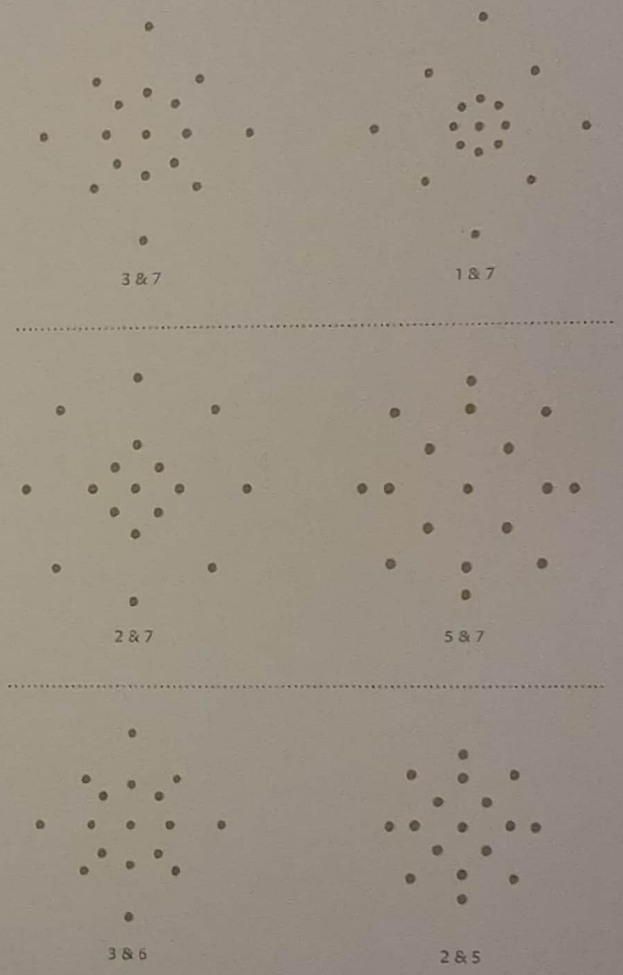
Stitching Card #2

ISOLATED SQUARE / DIAMOND & CIRCLE GRID



The following stitches can be created using the Isolated Square Grid, Isolated Circle Grid, or Isolated Diamond Grid, which is created by turning the Isolated Square Grid 45 degrees. The stitches made with these grids are called isolated, or detached, as they aren't normally found attached in a row but are created as single, stand-alone stitches—although they can be worked in stripes of isolated stitches (as shown in our Dropped Ermine [page 90], Cross and Twist [page 90], Compacted Whipped Eyelet [page 93], Pinwheel [page 93], and Double Algerian Eye [page 94] stitches in this chapter). Each isolated grid is offered in seven sizes, 1 being the smallest and 7 being the largest, on Stitching Card #2 and can be used in a variety of ways. Each size can be used as-is for stitches worked around a central point, or the different sizes of the individual grids can also be mixed together to create a two-row diamond, square, or circular grid by matching the center hole as shown at right. Any of the stitches that follow can be created with any of the isolated grids, which create slight variations. We've noted which grid we've used for each example in Design Choices, beginning on page 138.

See the examples here and take some time to explore the endless variations of these isolated stitches. Use the instructions on page 26 to transfer the grid to your fabric or project.



Match center points to create isolated grids in a variety of shapes and sizes.

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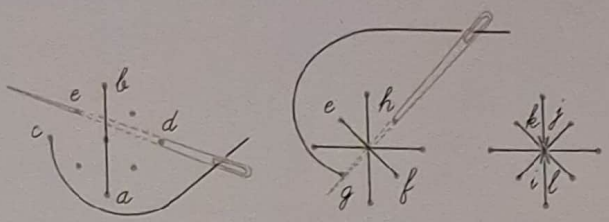
STAR FILLING STITCH

Star Filling Stitch is worked as a series of 4 stitches that cross at the central point of the grid, creating 8 legs that form the shape of a star. You may use Isolated Diamond, Square, or Circle Grids to accomplish this simple Cross Stitch (see page 44) variation.

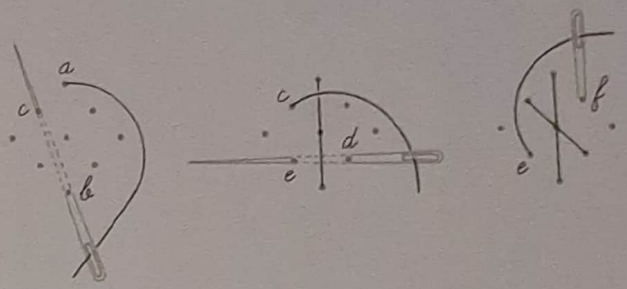


- Come up at A, go down at B, and come up at C. Go down at D and come up at E. Go down at F and come up at G, go down at H to complete four stitches. Tie off.

Add an extra Cross Stitch (see page 44) to secure the central cross for added detail or when using a larger-size grid.

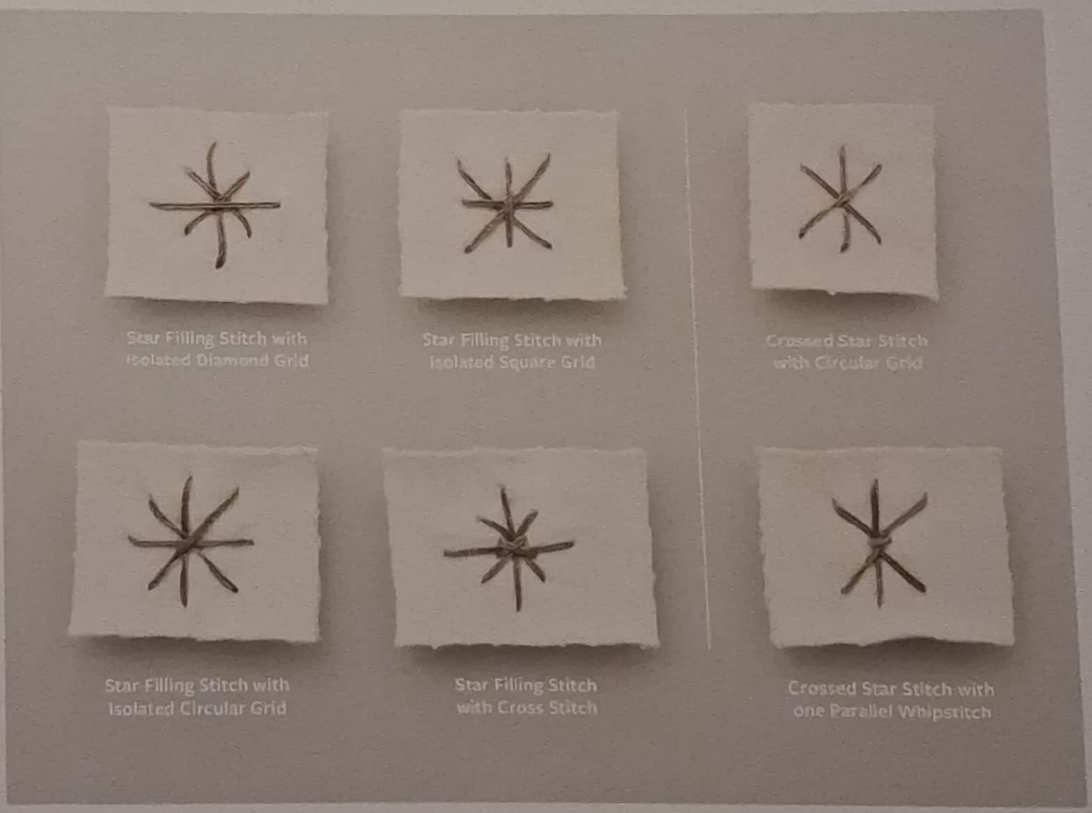
CROSSED STAR STITCH

Crossed Star Stitch (also called Ermine Stitch) is a simple version of Star Filling Stitch at left. Crossed Star is composed of 1 central vertical stitch crossed by 2 diagonal stitches. The result is a star-like shape with 6 radiating arms.



- Come up at A, go down at B, come up at C, go down at D, come up at E, and go down at F and tie off.

Consider adding one Parallel Whipstitch (see page 46) over the central cross of the Crossed Star Stitch when using a larger grid size—this will help keep longer threads durable.


Star Filling Stitch with Isolated Diamond Grid
Star Filling Stitch with Isolated Square Grid
Crossed Star Stitch with Circular Grid
Star Filling Stitch with Isolated Circular Grid
Star Filling Stitch with Cross Stitch
Crossed Star Stitch with one Parallel Whipstitch

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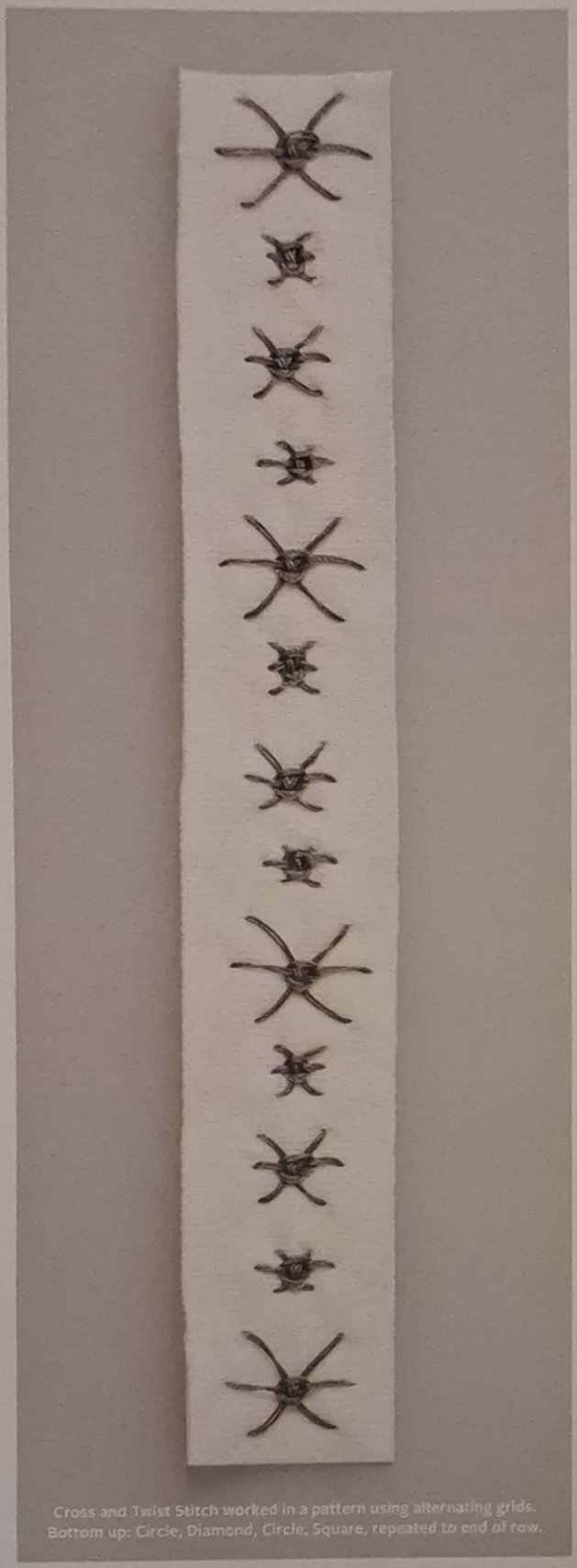
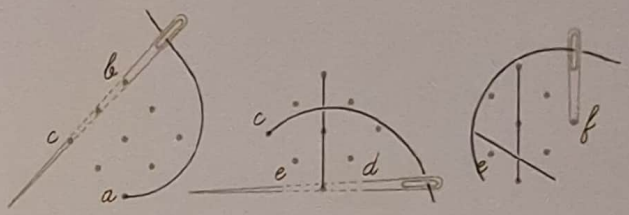


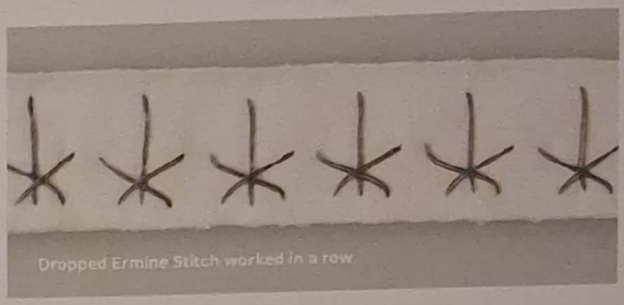
Cross and Twist Stitch worked in a pattern using alternating grids. Bottom up: Circle, Diamond, Circle, Square, repeated to end of row.

Variation

DROPPED ERMINE STITCH

Dropped Ermine Stitch is a variation of Crossed Star Stitch (see page 89) where the crossed stitches are not centered on the first vertical stitch but lowered to create a star-like shape that appears to have longer arms on the top than bottom. Note that this can be inverted to create the appearance of arms that are longer on the bottom than on the top.



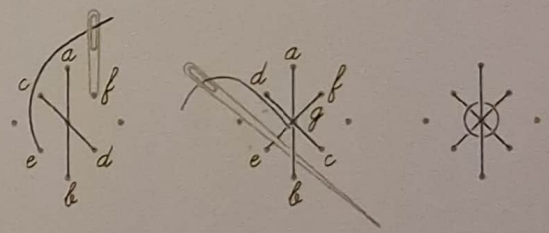


Dropped Ermine Stitch worked in a row

Variation

CROSS AND TWIST STITCH

Cross and Twist Stitch is created by making a loop around the finished Crossed Star Stitch (see page 89), beginning the loop by coming up at G.



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EYELET STITCH

Volumes could be written about Eyelet Stitches and all of the variations possible. An eyelet is most often defined as a small round hole in fabric (or any material) that is traditionally used for threading a lace, string, or rope. However, eyelets can be used decoratively to add dimension and detail to any project. Eyelets have also come to be associated with Swiss Embroidery or Swiss Eyelet, composed of white embroidered circles on a white fabric base with tiny perforations (or holes) in the center of the circles. These eyelets are most often connected with other embroidered floral motifs across the face of the fabric.

Eyelet Stitch is worked by combining two sizes of the Circle, Square, or Diamond Grids to create Whipstitches (see page 46) that radiate around a central circle, square, or diamond.

In this book, we've broken the eyelet down into two distinct stitches: **Whipped or Looped**—which describes how the stitch is sewn.

And two different styles: **Decorative or Compact**—which describes how far apart or compacted the stitches are sewn.

The resulting stitchwork can then be treated in two different ways:

Closed or Open*—this describes whether the eyelet is sewn with the fabric center intact or a cut opening.

**Note that Open Eyelets are most often sewn with Compact Stitches so that the fabric will not tear, run, or unravel after sewing is complete. Openings are cut before sewing and the threads wrap around the fabric edges.*

A variety of Eyelets and Beaded Eyelets on our Anna's Garden pattern.

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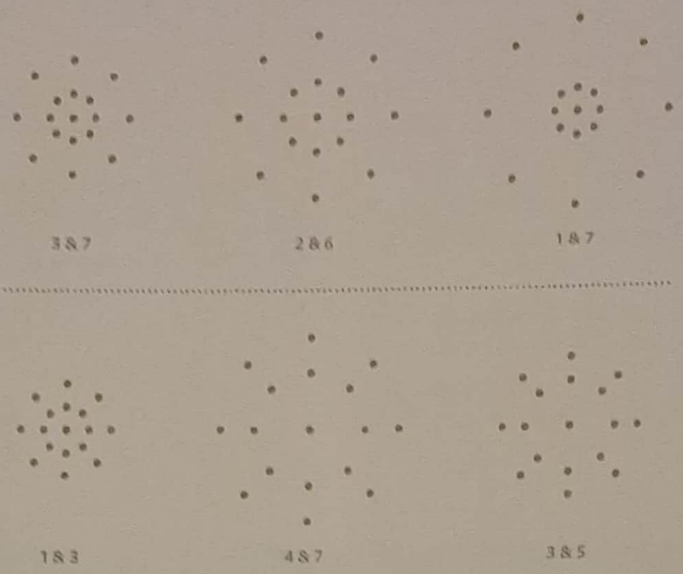
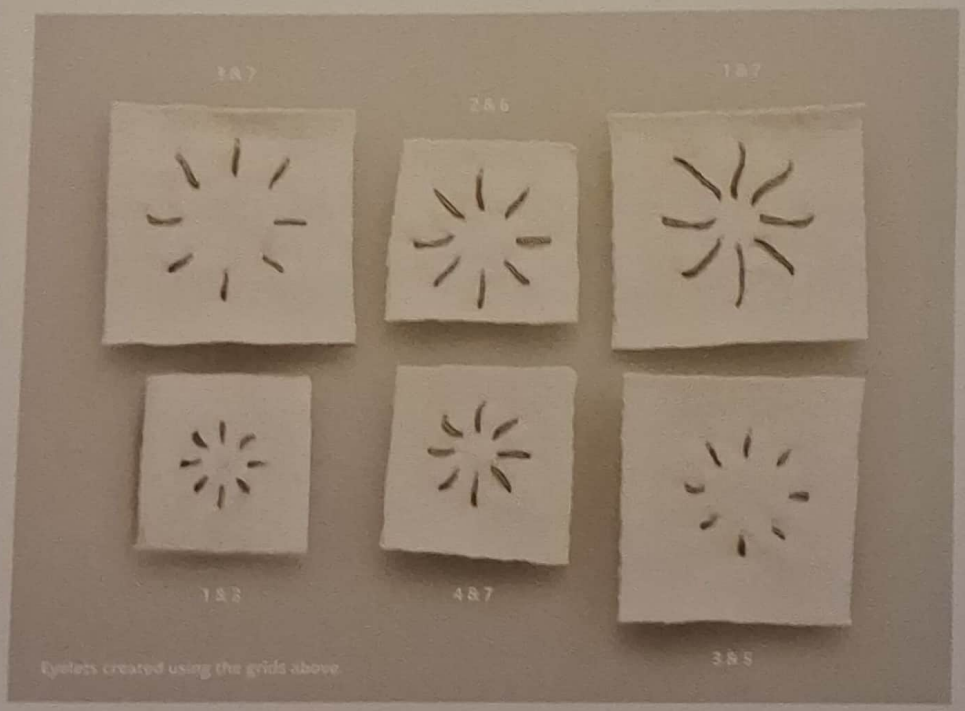
WHIPPED EYELET STITCH

Whipped Eyelet Stitch is created by combining two isolated grid sizes and making Whip-stitches (see page 46) in a circular manner around points of the grid. This can be accomplished with either the Square, Circle, or Diamond Grids with little variation. Below are examples of the Circular Grid Eyelets created in the Decorative style in a variety of sizes.



Match center points to create isolated grids in a variety of shapes and sizes.



Eyelets created using the grids above

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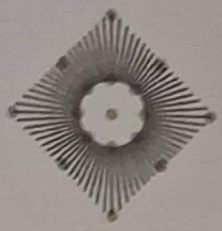
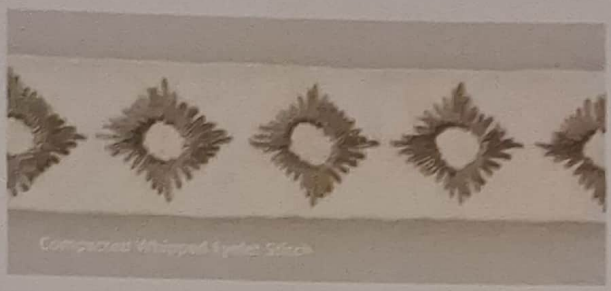
Variation

COMPACTED WHIPPED EYELET STITCH

Compact the Whipped Eyelet Stitch (page 92) to create the effect of a solid circle, square, or diamond. Different size centers can be accomplished by combining the different sizes of grid structures. Compacted Whipped Eyelets can then be created in an Open or Closed manner.



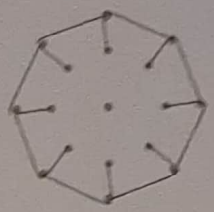


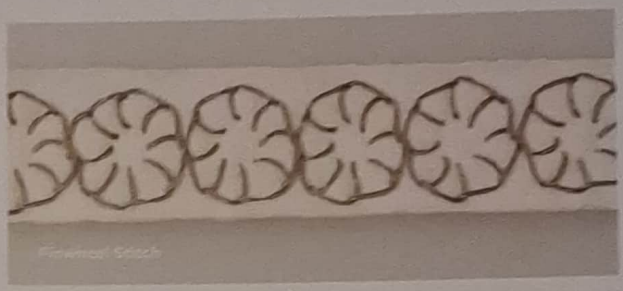
Compacted Whipped Eyelet Stitch

Variation

PINWHEEL STITCH

Pinwheel Stitch is worked like Blanket Stitch (see page 41) but around a central point. In Pinwheel Stitch, the legs of the stitch radiate inward. See also Shaped Stitches on page 54.



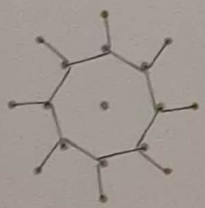


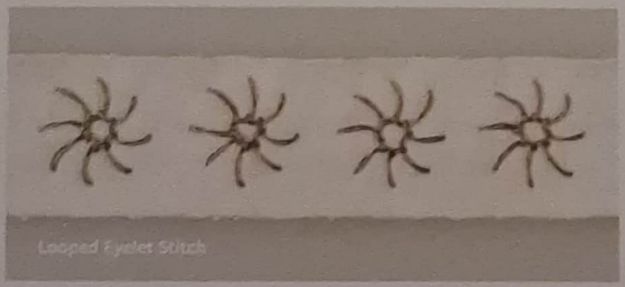
Pinwheel Stitch

Variation

LOOPED EYELET STITCH

Looped Eyelet Stitch is worked like Blanket Stitch (see page 41) but around a central point rather than in straight lines. In Looped Eyelet Stitch, the legs of the stitch radiate outwards.



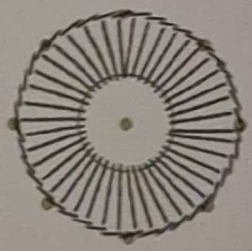


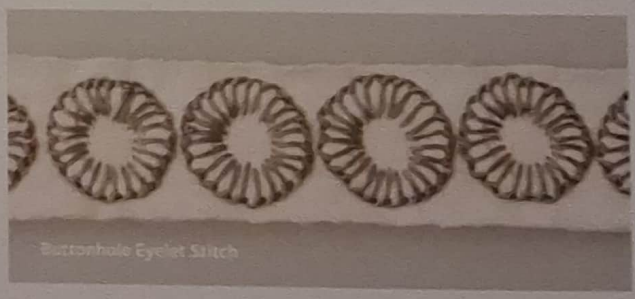
Looped Eyelet Stitch

Variation

BUTTONHOLE EYELET STITCH

Buttonhole Eyelet Stitch is simply a compacted version of Pinwheel Stitch above.





Buttonhole Eyelet Stitch

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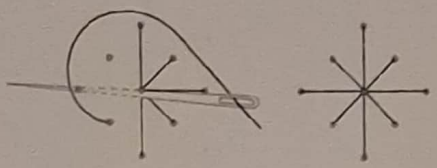
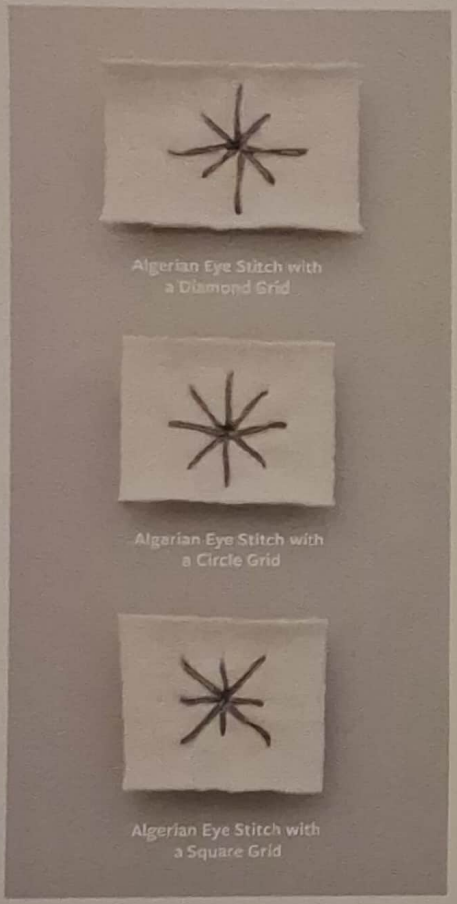
ALGERIAN EYE STITCH

Algerian Eye (sometimes also called Star Stitch, or Eye Stitch) is worked like Whipstitch (see page 46) around one central point rather than in a circular row like Whipped Eyelet Stitch (see page 92). Although Algerian Eye is most often created with a single size of the Isolated Square or Diamond Grid, it may also be created with the Isolated Circle Grid.





Variation

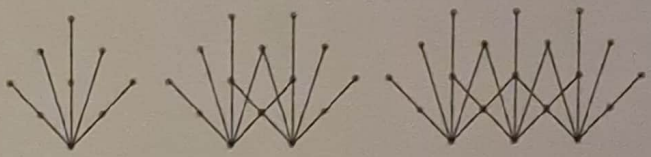
DOUBLE ALGERIAN EYE STITCH

Like Star Filling Stitch (see page 89), multiple Algerian Eyes can be worked on top of one another to create detail and texture.

Variation

CRISSCROSS ALGERIAN EYE STITCH

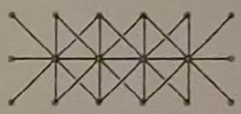
Make multiple stitches radiating out from one or two central points to create endless variations of the Algerian Eye.



Variation

INTERLOCKED ALGERIAN EYE STITCH

Create Rows of Algerian Eyes using the Three-Row Square Grid.



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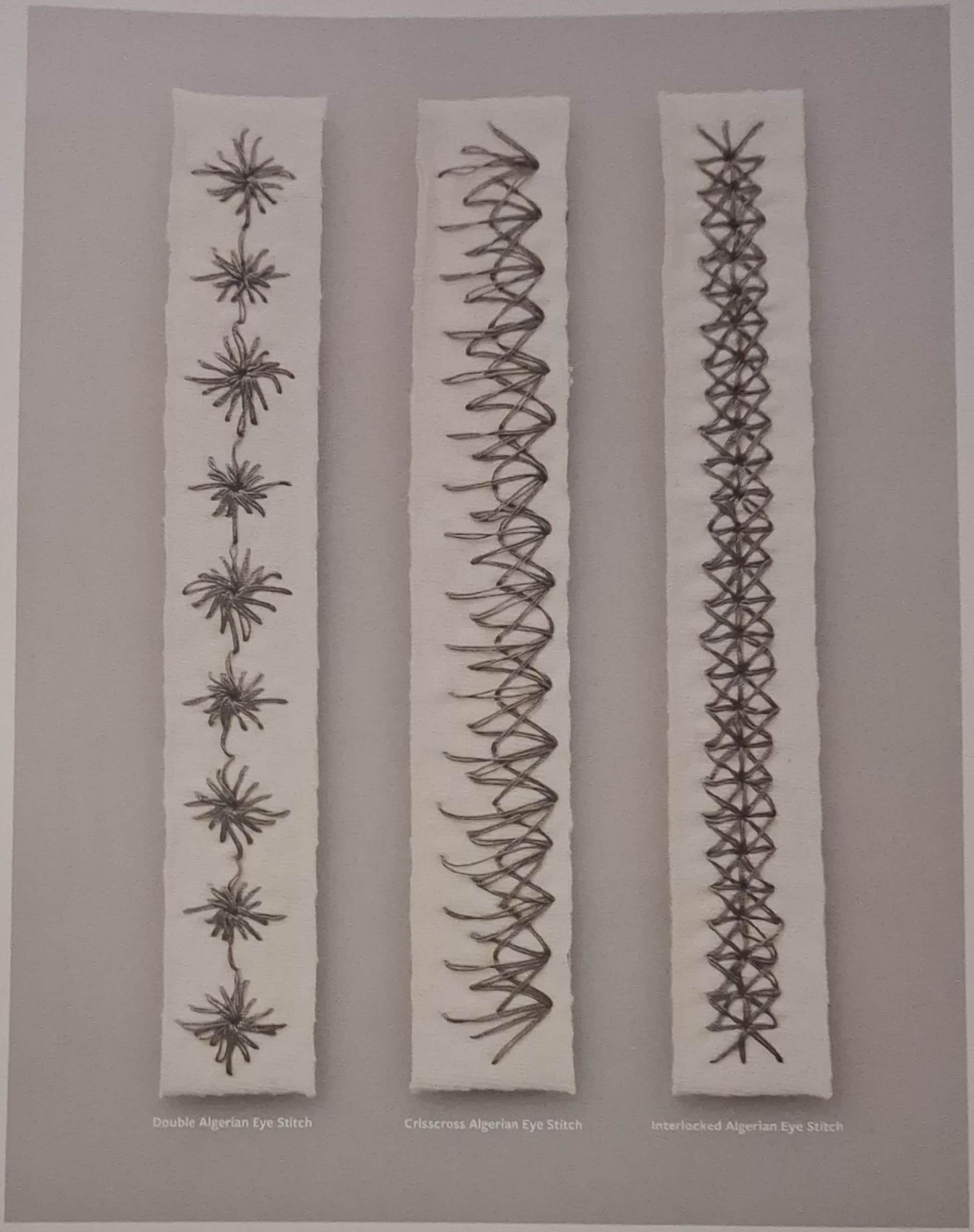

Double Algerian Eye Stitch

Crisscross Algerian Eye Stitch

Interlocked Algerian Eye Stitch

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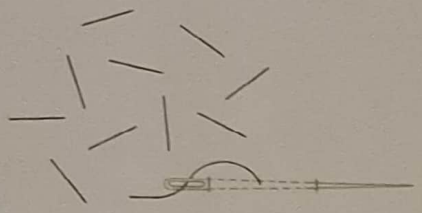
ANY GRID STRUCTURE

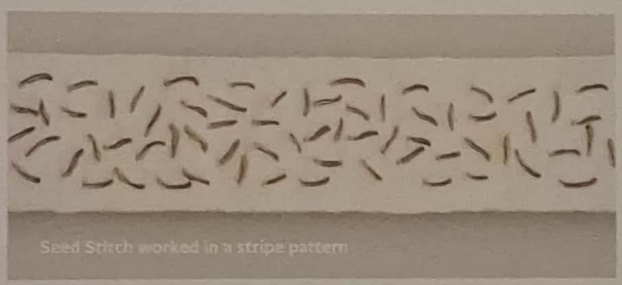
The following stitches can be created as isolated, stand-alone stitches, or they can be added to any grid structure in this book.

SEED STITCH

Seed Stitch (also called Repair, Speckling, or Seeding Stitch) is a set of Straight (see page 32), Backstitch (see page 34) or Parallel Whipstitches (see page 46) that are sewn randomly and at opposing angles around a designated area of a project. The stitch is often used to appliqué one piece of fabric on top of or underneath another piece of fabric in clothing repair.



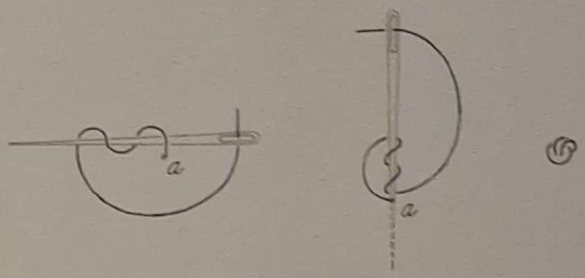
- Using the stitch of your choice as mentioned above, sew a set of stitches in a random manner.



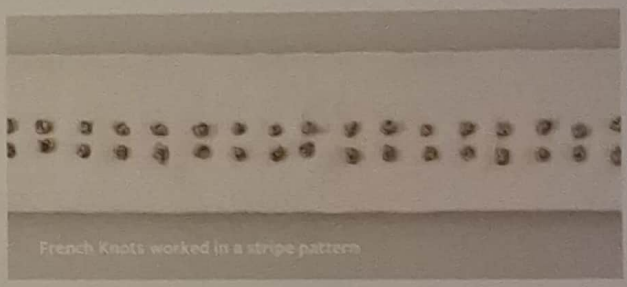
Seed Stitch worked in a stripe pattern

FRENCH KNOT

The French Knot, whick looks like a tiny bead, is made by knotting thread. You may also use the French Knot to secure sequins to a project (see page 102) or as a patterned filling stitch (see page 129 of Chapter 5).



- Bring thread up at A and wrap twice around needle. Holding thread taut to base of needle, insert needle back at A and pull through to back of fabric to create knot on fabric's surface.



French Knots worked in a stripe pattern

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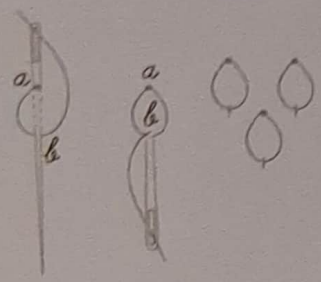
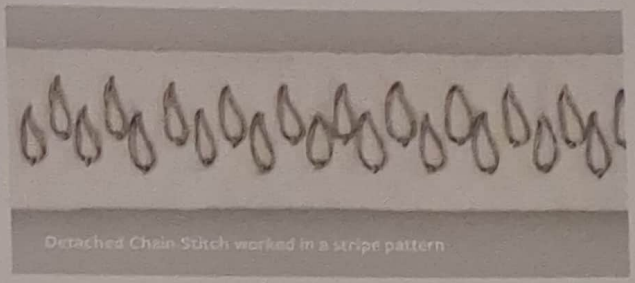
DETACHED CHAIN STITCH

Chain Stitches, or any stitches for that matter, can be worked as isolated, stand-alone stitches or can be grouped together in pairs to accomplish a wide range of designs. We've given instructions below for one single loop.



- Come up at A and make a loop with your thread. Go down at A again and come up at B, pulling needle tip over the top of the thread loop. Go back down at B and knot off.

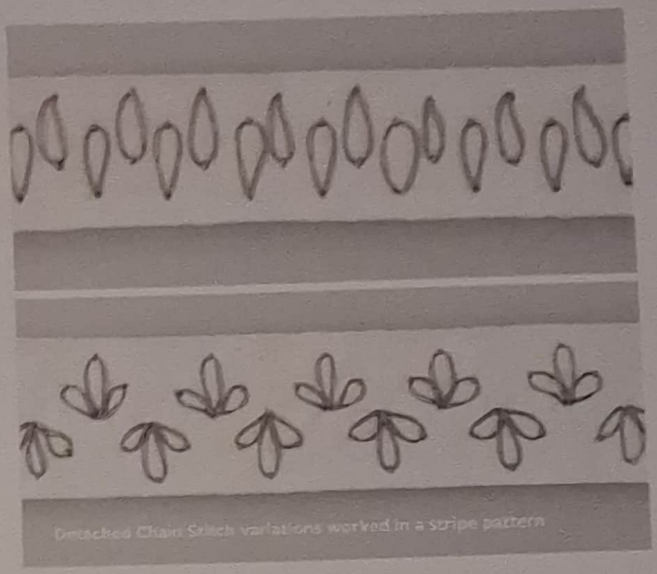


Detached Chain Stitch worked in a stripe pattern

Variation

DETACHED CHAIN STITCH

Detached Chain Stitches can be worked in a variety of ways—alone or in combinations—to create a wide array of patterns and designs.



Detached Chain Stitch variations worked in a stripe pattern

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4.
ENHANCING STITCHES

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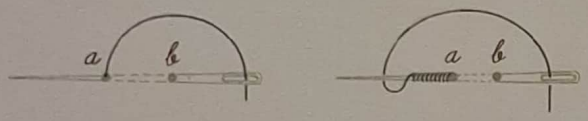
ONCE YOU UNDERSTAND THE BASIC PRINCIPLES OF STITCHING WITH THE GRIDS, WHICH WE PRESENTED IN CHAPTERS 1 AND 3, YOU CAN ENHANCE AND MODIFY YOUR STITCHES AND YOUR PROJECTS ENDLESSLY. IN THIS CHAPTER, WE INTRODUCE MYRIAD TECHNIQUES FOR ELABORATION, FROM COMBINING DIFFERENT KINDS OF STITCHES AND BEADING STITCHES TO WEAVING, THREADING, WHIPPING, AND LACING STITCHES.

ADDING DETAIL TO STITCHES

BULLION KNOT

Bullion Knot can be added to Straight Stitch (see page 32), Backstitch (see page 34), or any stitch. Simply wrap loops around the needle before securing each stitch.



To work Bullion Knot with Parallel Whipstitch as shown at right, come up at A, go down at B, and come back up at A, then make loops around the needle. Hold the loops as you slide the needle through and go back down at B to secure. Continue to end of row.

FRENCH-KNOTTED STITCHES

A French Knot (see page 96) may be added to any embroidery stitch at the entry point into the fabric, as in the French-Knotted Zigzag Stitch at right.

BEADING STITCHES

Any bead that that will fit over your needle and thread can be added to any stitch. We use a #10 Milliner needle (see page 17) for most of our beaded stitches, but you can try a range of smaller needles to find the one that best suits you. If shopping for beads in person, be sure to test with your needle and thread.

BUGLE BEADS

Bugle beads are small, narrow tubes of cut glass that are most often cylindrical but are sometimes twisted. They come in a range of sizes that describe their length. For handwork, we usually use #2 and #3 bugle beads.

CHOP BEADS

Chop beads look like very short bugle beads and are made in the same manner. One or more chop beads can be used together on a stitch, as shown on Cretan Stitch at right.

SEED BEADS

Seed beads are small beads that are round in shape and smooth on the edges. They come in a range of sizes. We usually use #7 seed beads.

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Bullion Knots with
Parallel Whipstitch

French-Knotted
Zigzag Stitch

Bugle Beaded
Parallel Whipstitch

Seed Beaded
Zigzag Chain Stitch

Chop Beaded Cretan Stitch

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SEQUINED STITCHES

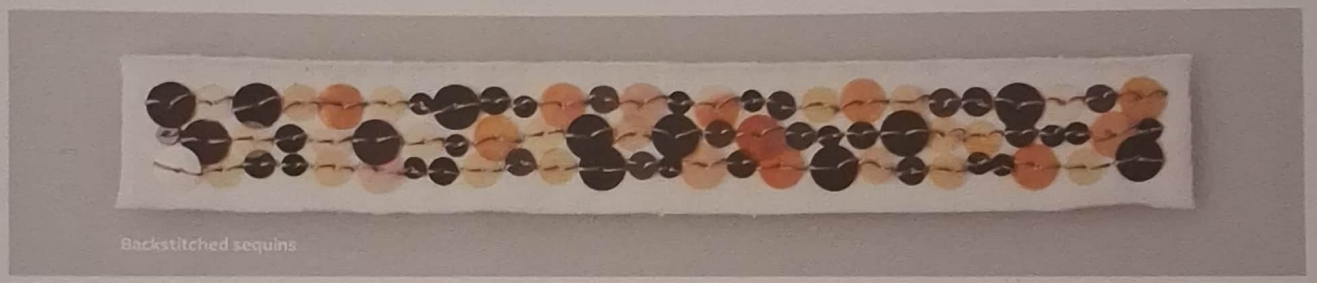
Sequins are available in a wide range of shapes, sizes, and colors and can be attached in individual groupings, as isolated stitches, or to rows of stitches as they are worked. There are several simple ways that sequins can be attached: Eyelet (see page 91), Backstitch (see page 34), Beaded (see page 100), and French Knot (see page 96).

METHODS OF SECURING SEQUINS

All of these methods of securing sequins can be worked in orderly rows to create filling patterns. Sequins of varying sizes can be combined to create a textured landscape of embellishment for any project.

ARMOR BEADING: MIXING BEADS AND SEQUINS

We often mix beads and sewing methods to create what we call Armor Beading. This technique is especially beautiful around necklines and hemlines; it can also be used to fill in both straight and curved shapes.


Backstitched sequins

Armor Beading

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WOVEN, THREADED, WHIPPED, AND LACED STITCHES

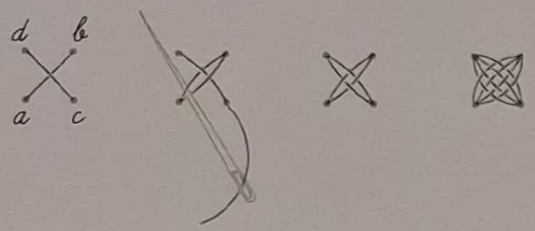
Just about any stitch can be woven while it is being composed and then woven, whipped, threaded, or laced after it is done. The only limits are your time and imagination.

WOVEN STITCHES

Woven stitches are created by moving the needle under and over a set of base stitches. This technique is used below in Woven Cross-Stitch Flower and Broad Cross Stitch.

WOVEN CROSS-STITCH FLOWER

Woven Cross-Stitch Flower is a variation of Cross Stitch (see page 44), which is interwoven to create a floral-like shape. Although the finished design uses 8 stitches, these 8 stitches are worked into only 4 points.

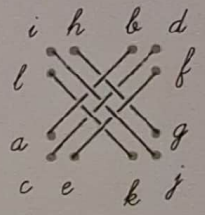


● Come up at A, go down at B, come up at C, go down at D, and come back up at A, passing thread over the first stitch and going back down at B. Come up at C and weave the needle tip through the established stitches and go back down at D. Go back to A and continue the process of stitching and weaving until each cross has four passes.

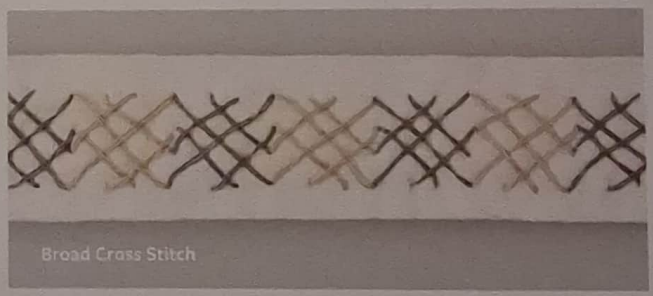
Woven Cross Stitch Flower

BROAD CROSS STITCH

Broad Cross Stitch (also known as Waffle Stitch when worked vertically and horizontally) is created by working a base set of 3 longer stitches that are then interwoven with a second set of 3 stitches.



● Come up at A, go down at B, come up at C and go down at D, come up at E and go down at F. To create the cross hatching, come up at G and weave thread over, under, and over the base set of stitches, going down at H. Come back up at I and weave thread under, over, and under the base set of stitches, going down at J. Come up at K and weave thread over, under, and over the base set of stitches, going down at L.



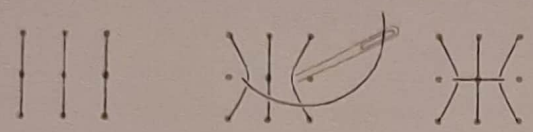
Broad Cross Stitch

Skannat med CamScanner

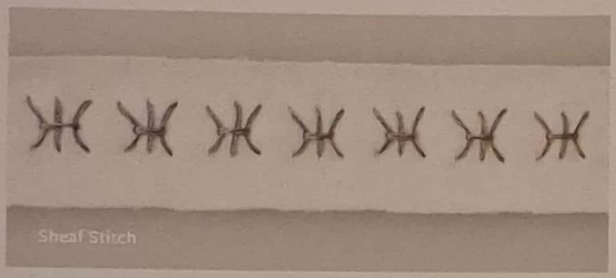
WHIPPED STITCHES

Whipped stitches are created by securing crossing threads with a Parallel Whipstitch (see page 46), as well as binding stitches together as in Sheaf Stitch (below). This technique is also used in Whipped Herringbone (see page 76).

SHEAF STITCH



- Create 3 Parallel Whipstitches and tie them together by making 1 Whipstitch over all 3 threads that is smaller than the width of the 3 stitches together. This causes the 2 outer Whipstitches to cinch together as in a sheaf of wheat.

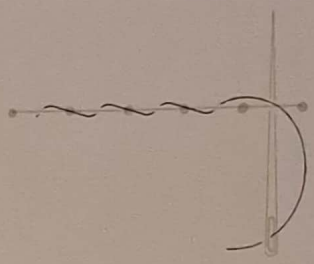


Sheaf Stitch

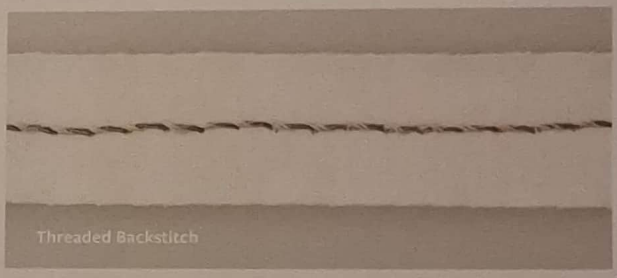
THREADED STITCHES

Threading is the action of threading a second yarn or thread under and over a base set (or previously worked set) of stitches. Threaded stitches are done on top of the fabric (i.e., the needle does not pierce the fabric as in the woven variation) and are best accomplished with a blunt needle. These stitches thread in, out, and around the base set of stitches. Versions of this technique are shown in Chapter 3 and also in Threaded Backstitch (below) and Raised Chevron Stitch (see page 105).

THREADED BACKSTITCH



- Work 1 pass of Backstitch, then, using a blunt needle, lace a second yarn or thread through each stitch—working from the same side to create a Parallel Whipstitch around the base stitches as you work. Remember that the needle passes under each stitch and not through the fabric like in the Whipped Stitches at left.

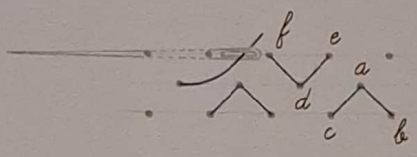


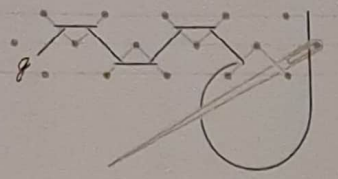
Threaded Backstitch

Skannat med CamScanner

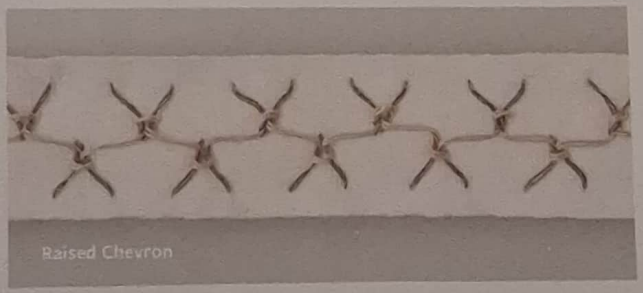
RAISED CHEVRON

Raised Chevron (also called Whipped Chevron) is created on the Diamond Grid by first making a row of alternating Diamond Zigzag Stitches (see page 56) and skipping a point between each V-shaped stitch (see page 121 for more on skipping points). After the base row (or first pass) has been completed, a second pass is made by threading the yarn or thread through the individual stitches.



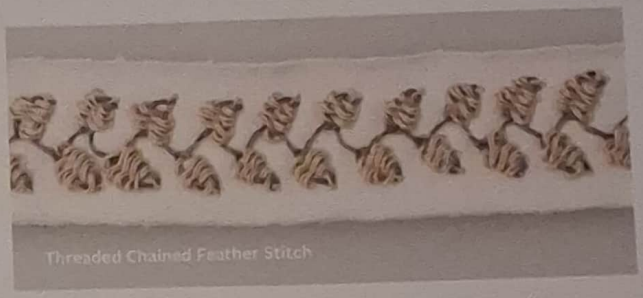


- Create base row: Come up at A, go down at B, come up at C, and go back down at A. Come up at D, go down at E, up at F, and back down at D again. Work this pattern to end of row.
- Thread the base set of stitches: Come up at G, thread over and under first leg of V, right to left, without going through fabric. Thread second leg of V right to left, to form horizontal stitch. Repeat for next V-stitch on bottom row and continue alternating edges to end of row.


Raised Chevron

THREADED CHAINED FEATHER STITCH

Any looped stitch can be threaded to create multiple variations, as in the Threaded Chained Feather Stitch below. Create a base row of Chained Feather Stitch (see page 66). Then work interlocking Whipstitches (see page 46) across the base row, starting on the outside of a loop and ending on the inside of a loop, alternating sides as you go.


Threaded Chained Feather Stitch

Skannat med CamScanner

LACED STITCHES

Lacing describes the action of lacing a yarn or passing a thread or yarn under a set of stitches or between two different sets of stitches.

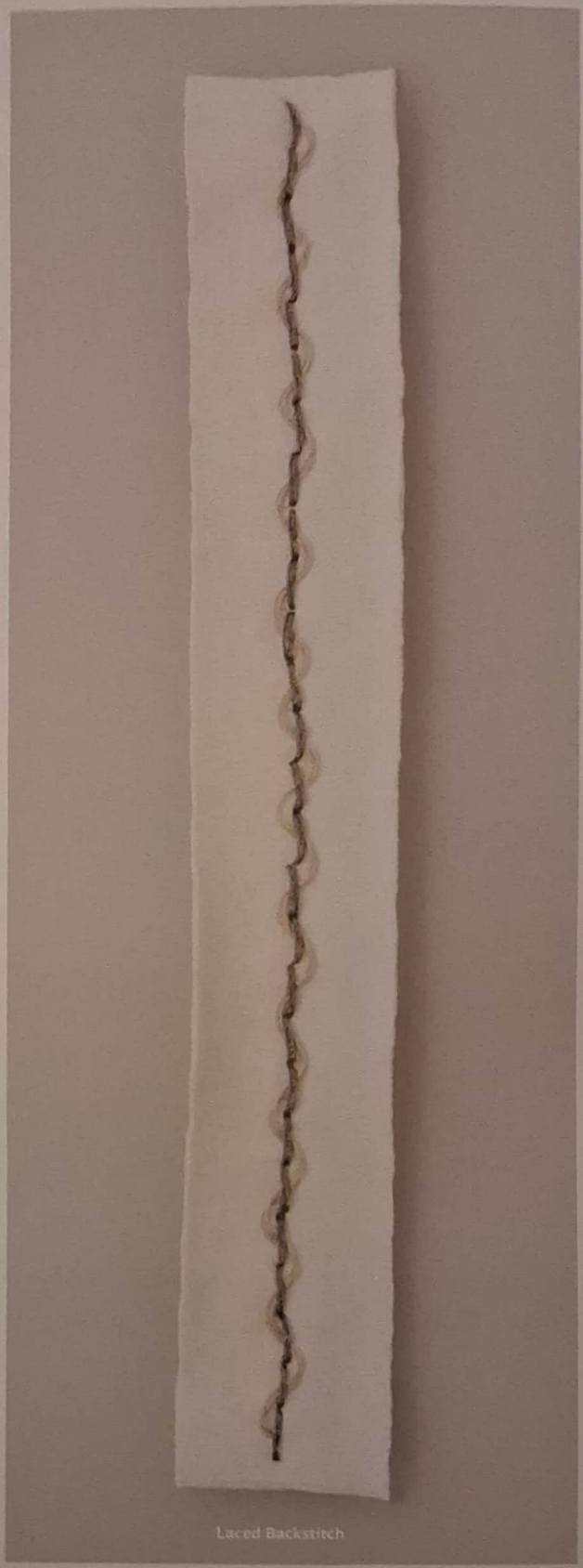
LACED SINGLE-ROW STITCHES

All single-row stitches can be laced between the stitches by alternating from side to side, like in Laced Backstitch (on this page) and Pekinese Stitch at right.

Variation

LACED BACKSTITCH

Work a line of Backstitch (see page 34), then, using a blunt needle, lace a second yarn or thread through each stitch, alternating sides as you work. For this lacing technique, the needle passes under each stitch and not through the fabric. Experiment with how tightly you pull the lacing thread or yarn to create a range of variations.



Laced Backstitch

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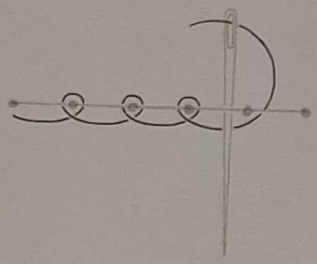
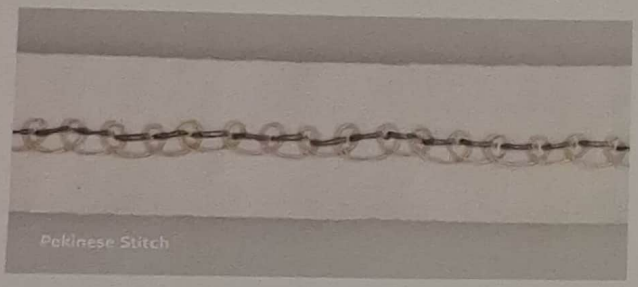
Variation

PEKINESE STITCH

Also known as Chinese Stitch, Blind Stitch, and Forbidden Stitch, Pekinese Stitch is made by working a line of Backstitches (see page 34), then, in a second pass, using a blunt needle to lace a separate yarn or thread through each stitch twice, once at each end—always working from the same side (as shown in the illustration). For this lacing technique, the needle passes under each stitch and not through the fabric. Experiment with how tightly you pull the lacing thread or yarn to create a range of variations.



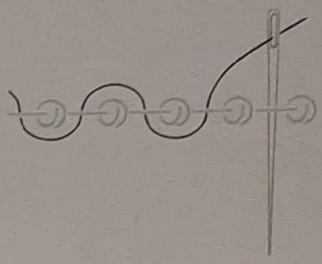


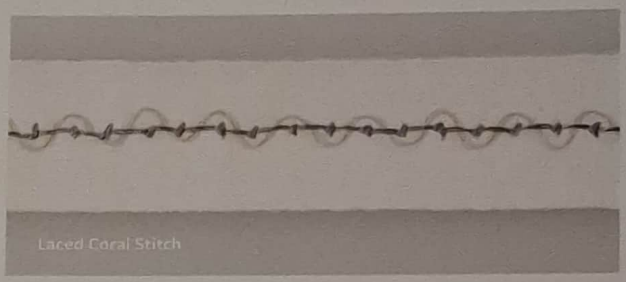
Pekinese Stitch

Variation

LACED CORAL STITCH

Like Laced Backstitch (see page 106), Laced Coral Stitch is worked over a base. Work a row of Coral Stitch (see page 77), then, using a blunt needle, lace a second yarn or thread around each stitch. For this lacing technique, the needle passes under each stitch and not through the fabric. Experiment with how tightly you pull the lacing thread or yarn to create a range of variations.





Laced Coral Stitch

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LACED DOUBLE-ROW STITCHES

Work 2 lines of any stitch from this book. After completing 2 rows, lace a second yarn or thread perpendicularly through 2 stitches using a blunt needle, alternating sides as you work. The needle passes under each stitch and not through the fabric. Vary how tightly you pull the lacing thread or yarn to create a range of effects.

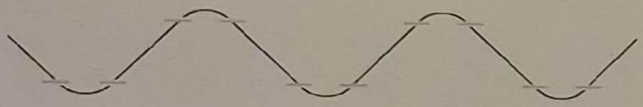
Variation

LACED DOUBLE STRAIGHT STITCH

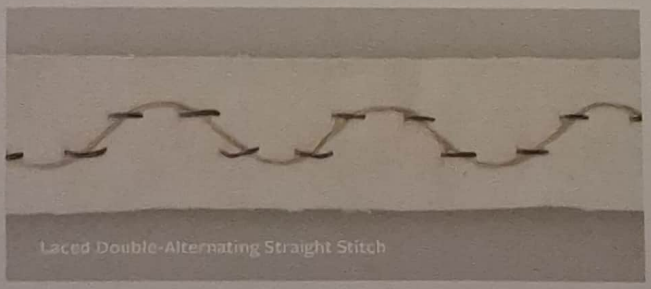
- Using the Two-Row Square Grid, work 2 base rows of Straight Stitch (see page 32), then lace between the 2 rows.
- Lace the base set of stitches: Come up just beside the first Straight Stitch and thread your needle through the first stitch on the top row. Loop the thread through the second stitch on the top row and down through the second stitch on the bottom row. Repeat through each set of stitches to the end of the row.

Variation

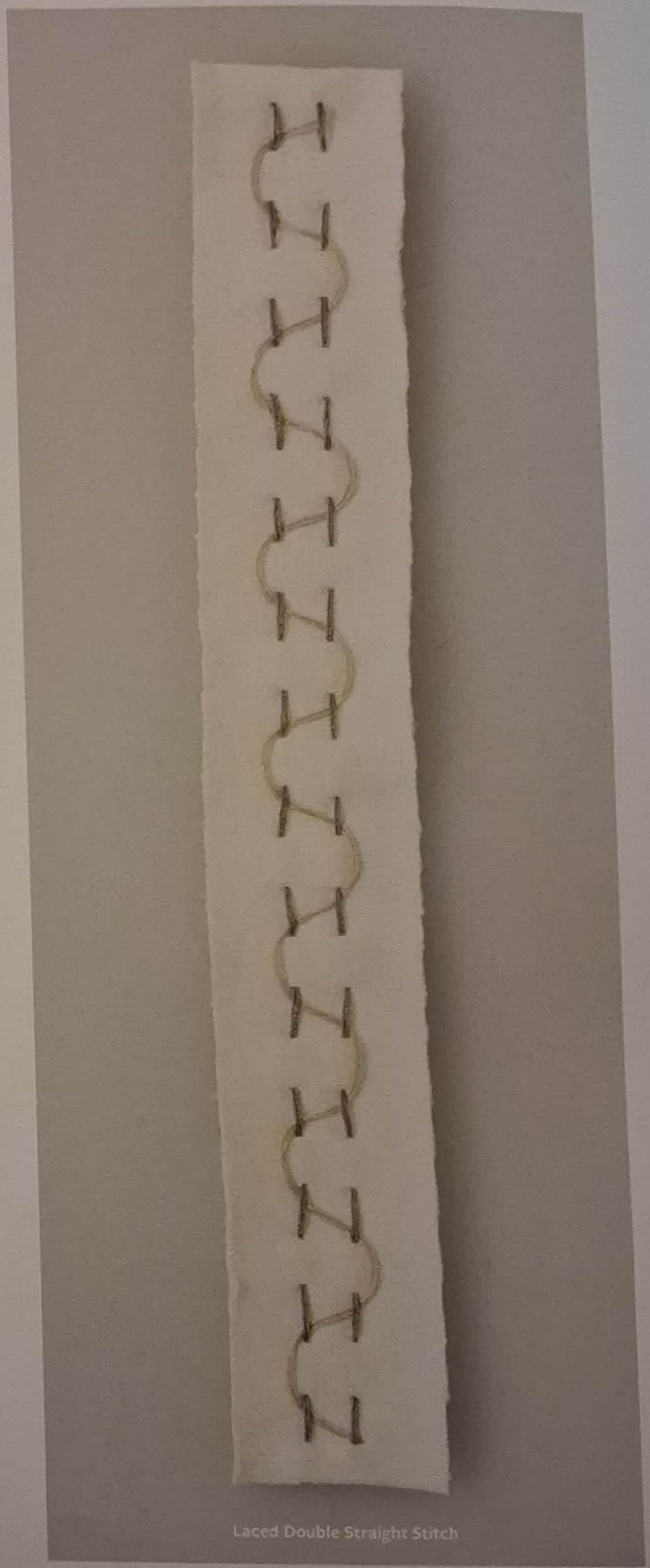
LACED DOUBLE-ALTERNATING STRAIGHT STITCH



- Using the Two-Row Square Grid, work 2 base rows of Straight Stitch (see page 32) by making 2 stitches and then skipping 2 stitches in each row as shown above. After you've completed 2 rows, use a blunt-tipped needle to lace a thread or yarn over the 2 base rows of Straight Stitches.



Laced Double-Alternating Straight Stitch

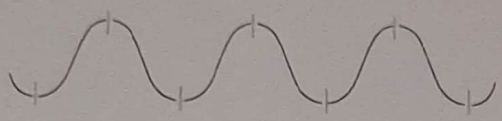


Laced Double Straight Stitch

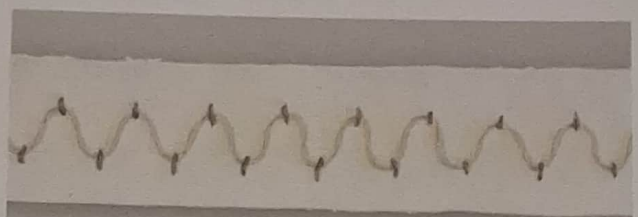
Skannat med CamScanner

Variation

LACED DOUBLE-ALTERNATING PARALLEL WHIPSTITCH



- Using the Double Triangle Grid, work 2 base rows of Parallel Whipstitch (see page 46) and lace between the 2 rows.

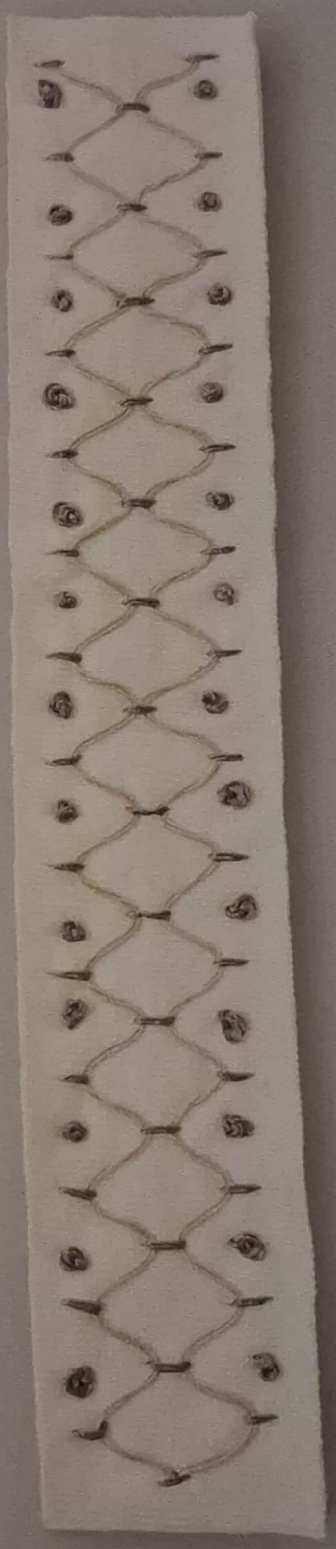


Laced Double-Alternating Parallel Whipstitch

Variation

LACED TRIPLE-ALTERNATING PARALLEL WHIPSTITCH + FRENCH KNOTS

- For this stitch, use 3 rows made with the Double Triangle Grid. (After transferring the 2 rows on the grid, move the stitching card and transfer a third row, centered under the top row.)
- Work 3 base rows of Parallel Whipstitch (see page 46), then lace as shown at right between the 3 rows. Add French Knots (see page 96) for more detail. See page 84 for more on Combination Stitches.



Laced Triple-Alternating Parallel Whipstitch + French Knots

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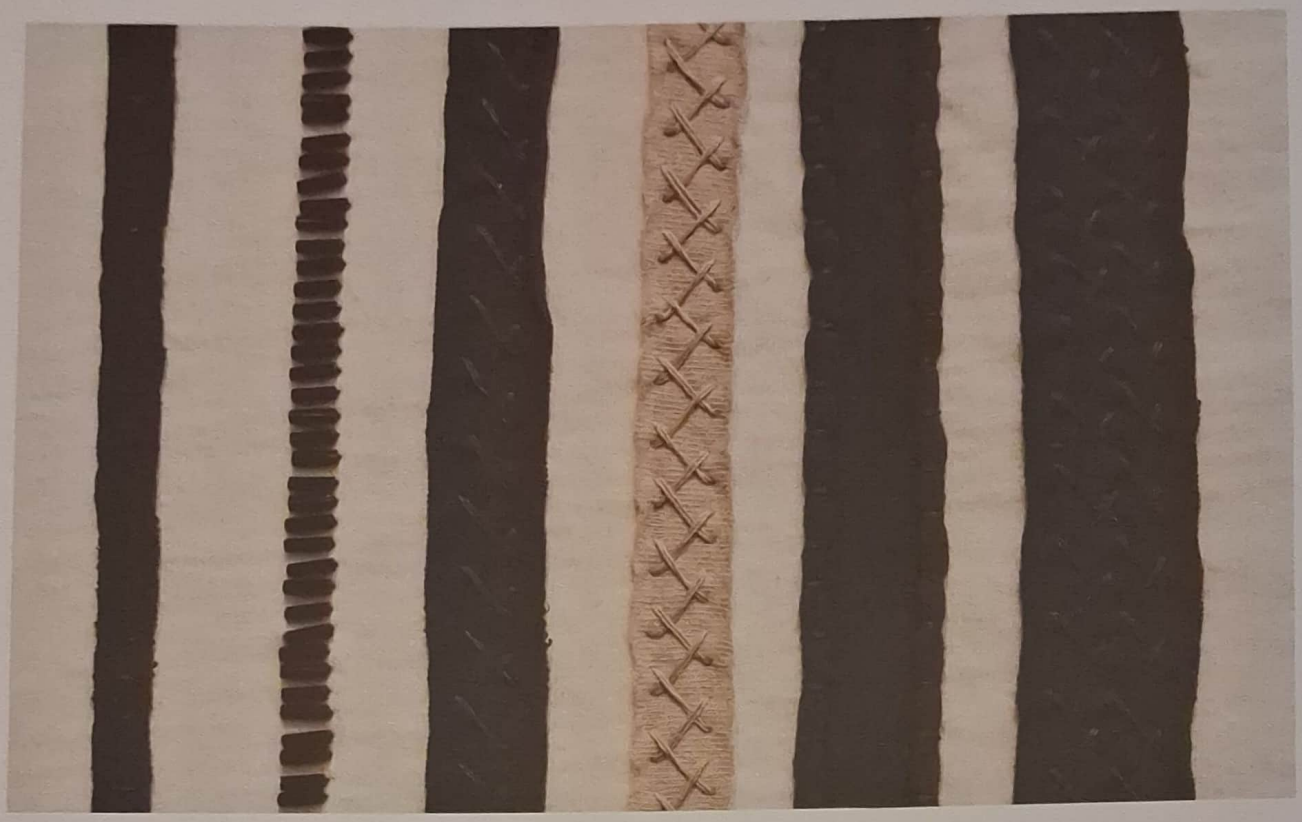

APPLIQUÉ AND COUCHING

Appliqué is the act of applying a smaller piece of fabric, often shaped, to a larger base fabric. Couching is the act of applying yarns and threads to a base fabric. Both of these techniques add dimension to a project.

APPLIQUÉ

Appliqués can be stitched to the base material in a variety of ways, both simple and elaborate.

Variation

APPLIQUÉ WITH EMBROIDERY STITCH ON TOP

The same appliqué can be added to any project using a stitch that remains on the top of the cut appliqué piece. The taupe and black stripes in the fabric above are applied with a Herringbone Stitch (see page 72). This fabric also incorporates Couching applied with Parallel Whipstitch (see page 115). The photos at right show (top to bottom) an appliqué applied with Parallel Whipstitch (see page 46) and Blanket Stitch (see page 41).

Variation

APPLIQUÉ WITH EMBROIDERY STITCH OVER EDGE

Appliqué can be added to any project using a stitch that goes over the edge of the cut appliqué piece as it enters the base.

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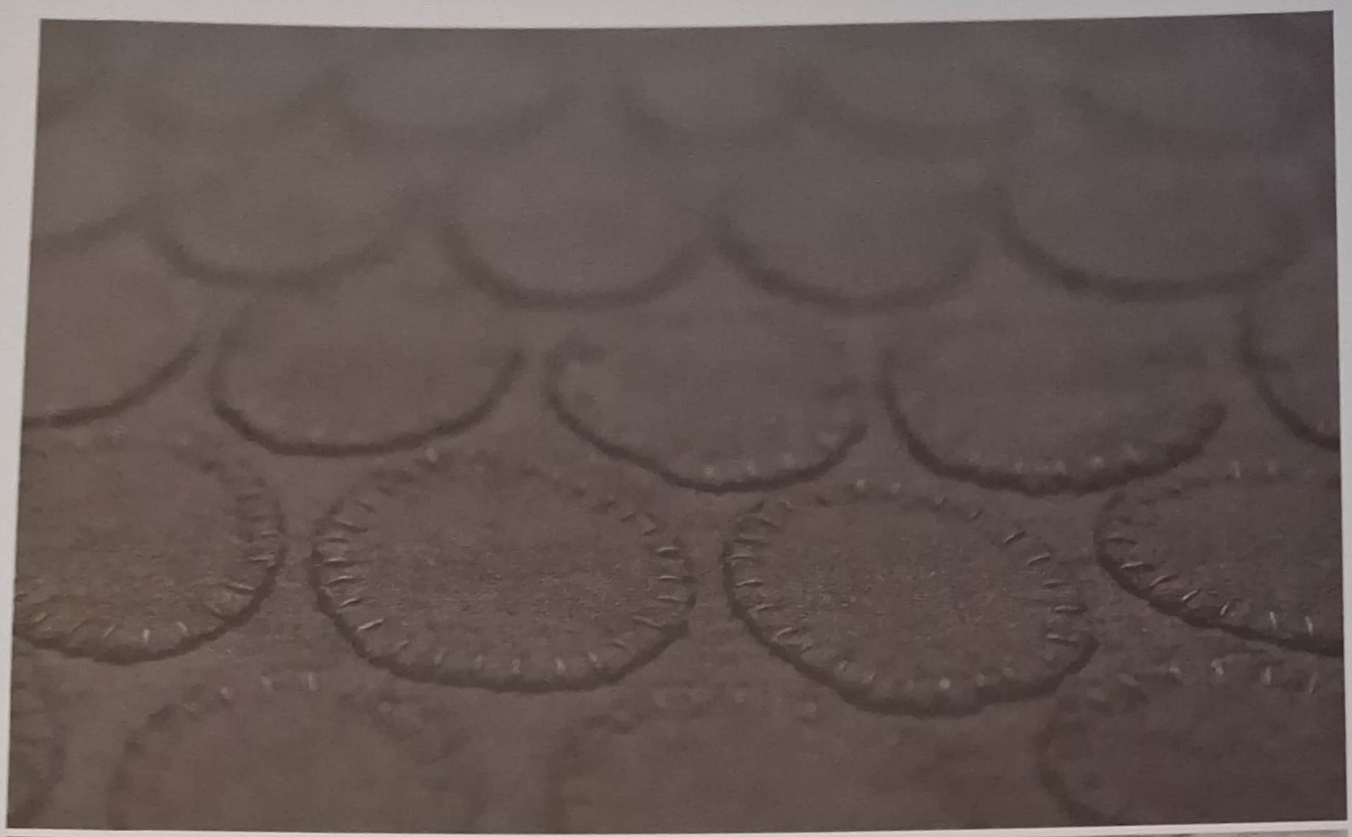

Top: Appliqué with Parallel Whipstitch over edge. Bottom: Appliqué with Blanket Stitch over edge. Opposite: Appliqué with Herringbone Stitch and couching.

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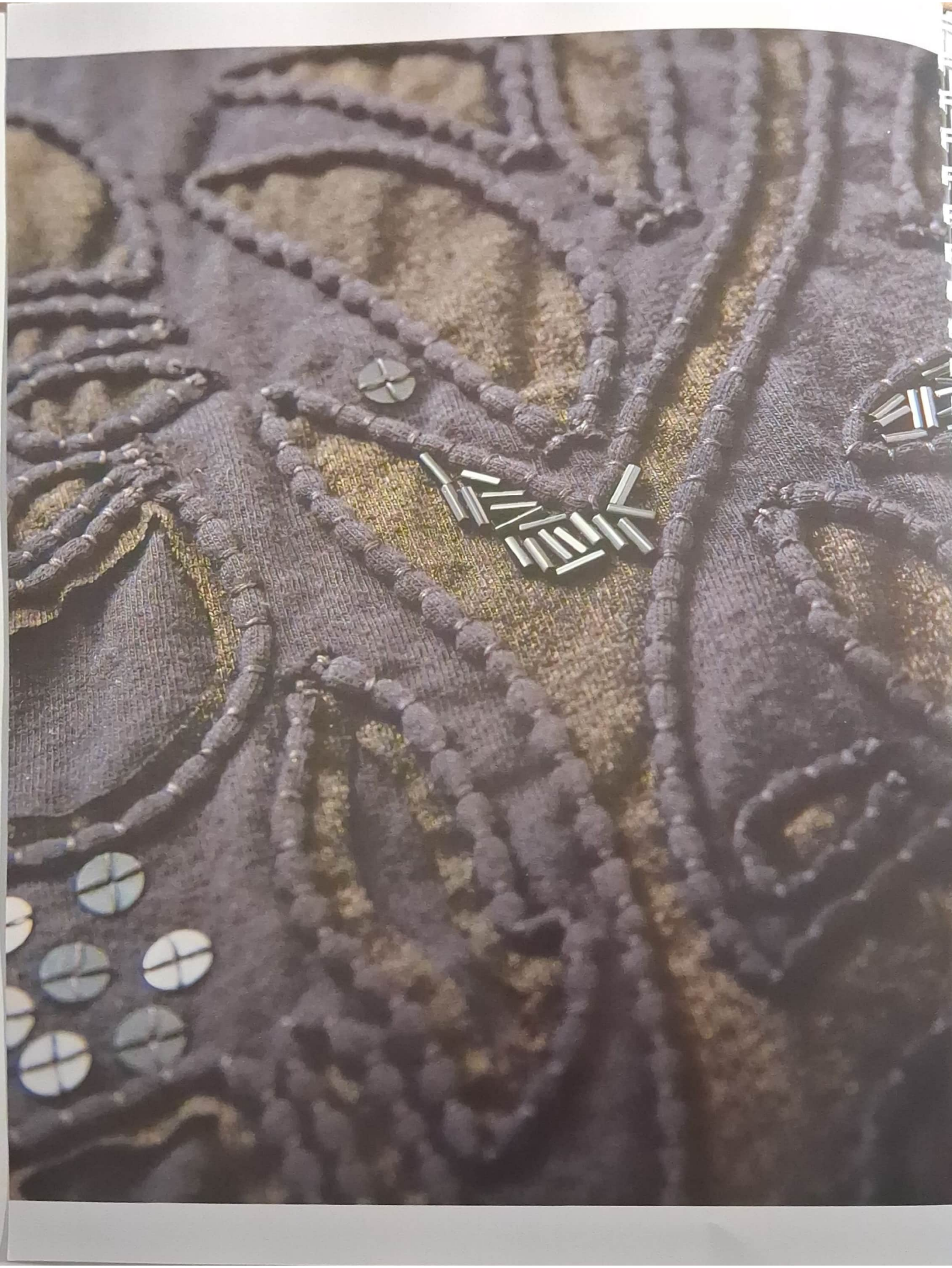
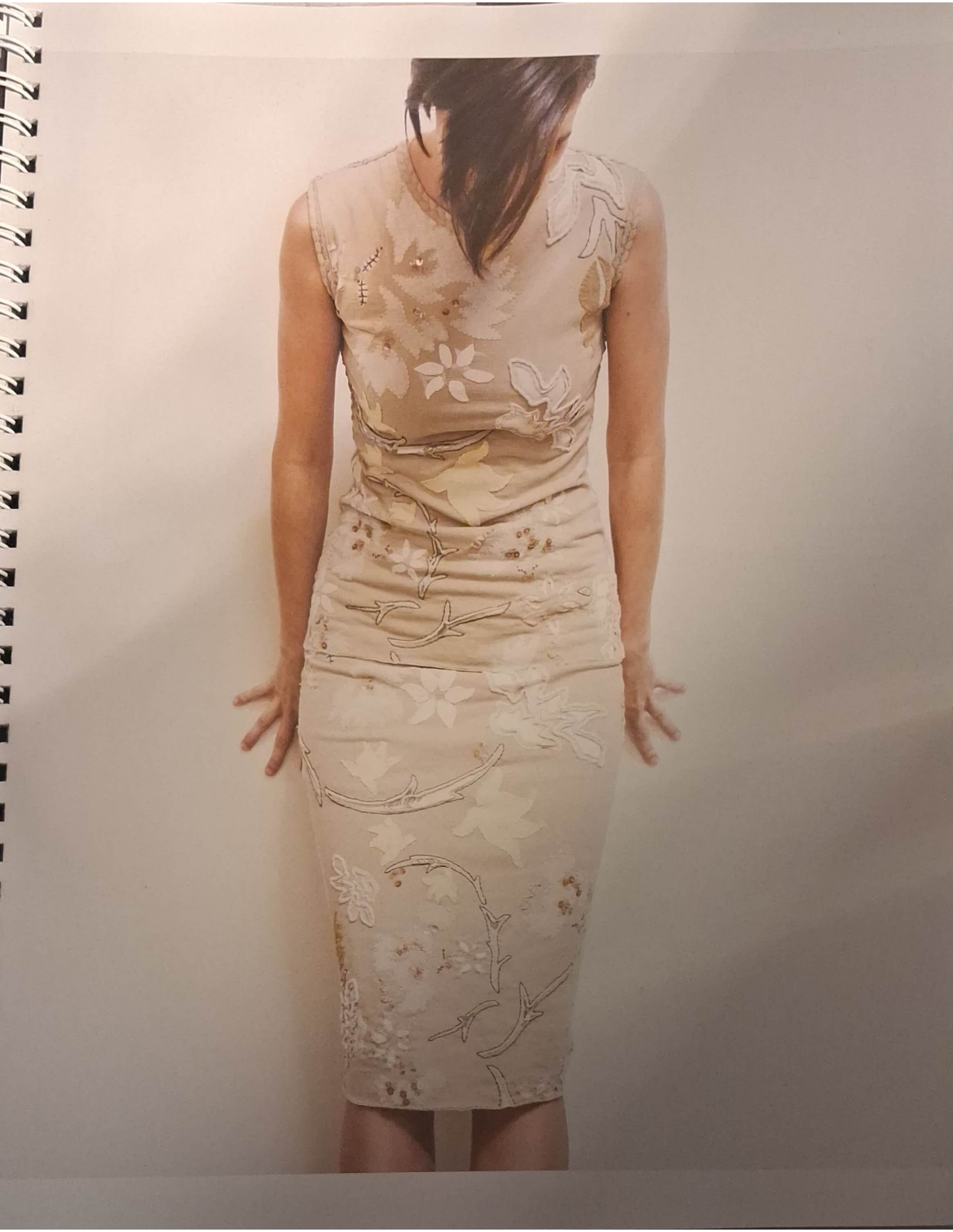
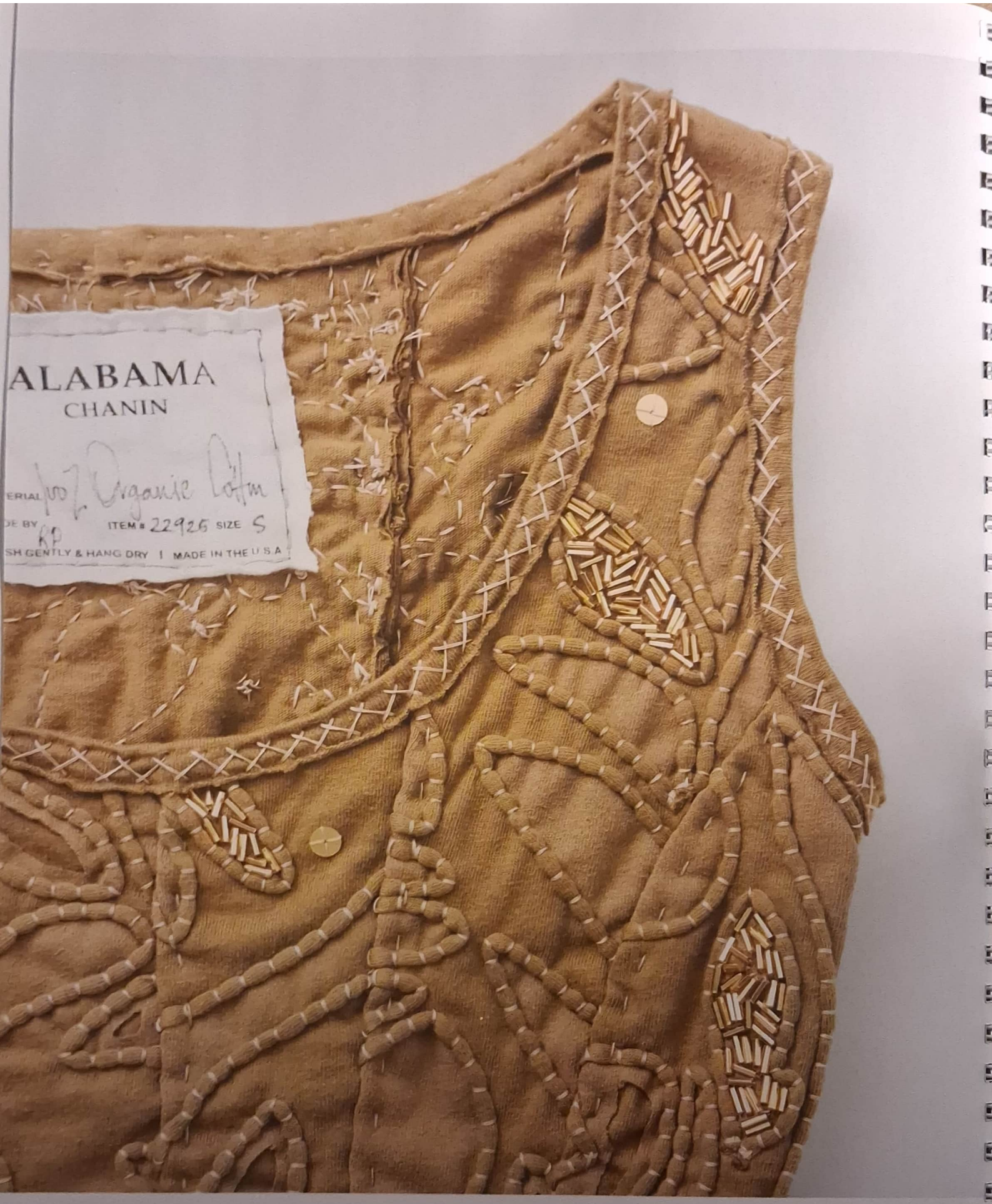


Skannat med CamScanner



Skannat med CamScanner



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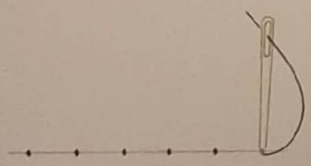
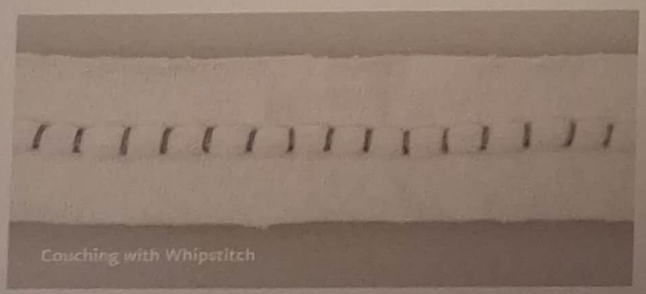
Rows of Couching Stitches in a stripe pattern with a Closed Feather Stitch (see page 58) detail.

COUCHING STITCH

Couching Stitch is a simple Whipstitch (see page 46) or Satin Stitch (see page 70) created over single or multiple strands of fabrics, yarns, or threads. Match the width of your stitches to the width of the material that you are couching. When couching very small materials, the entry and exit points of each stitch may be very close together or the same.



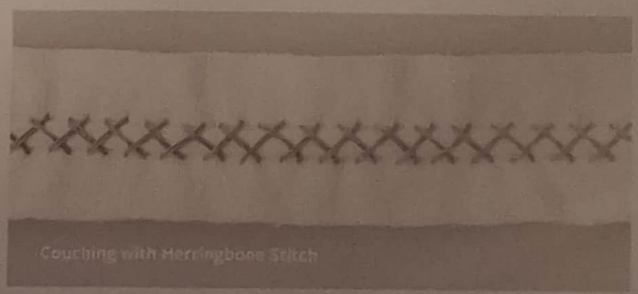


Couching with Whipstitch

Variation

COUCHING WITH EMBROIDERY STITCHES

Almost any embroidery stitch from this book can be used to couch materials to a fabric base, like the Couching with Herringbone Stitch (see page 72) below. In this case, Herringbone Stitch is holding down an extra strip of fabric between two rows of Couching.



Couching with Herringbone Stitch

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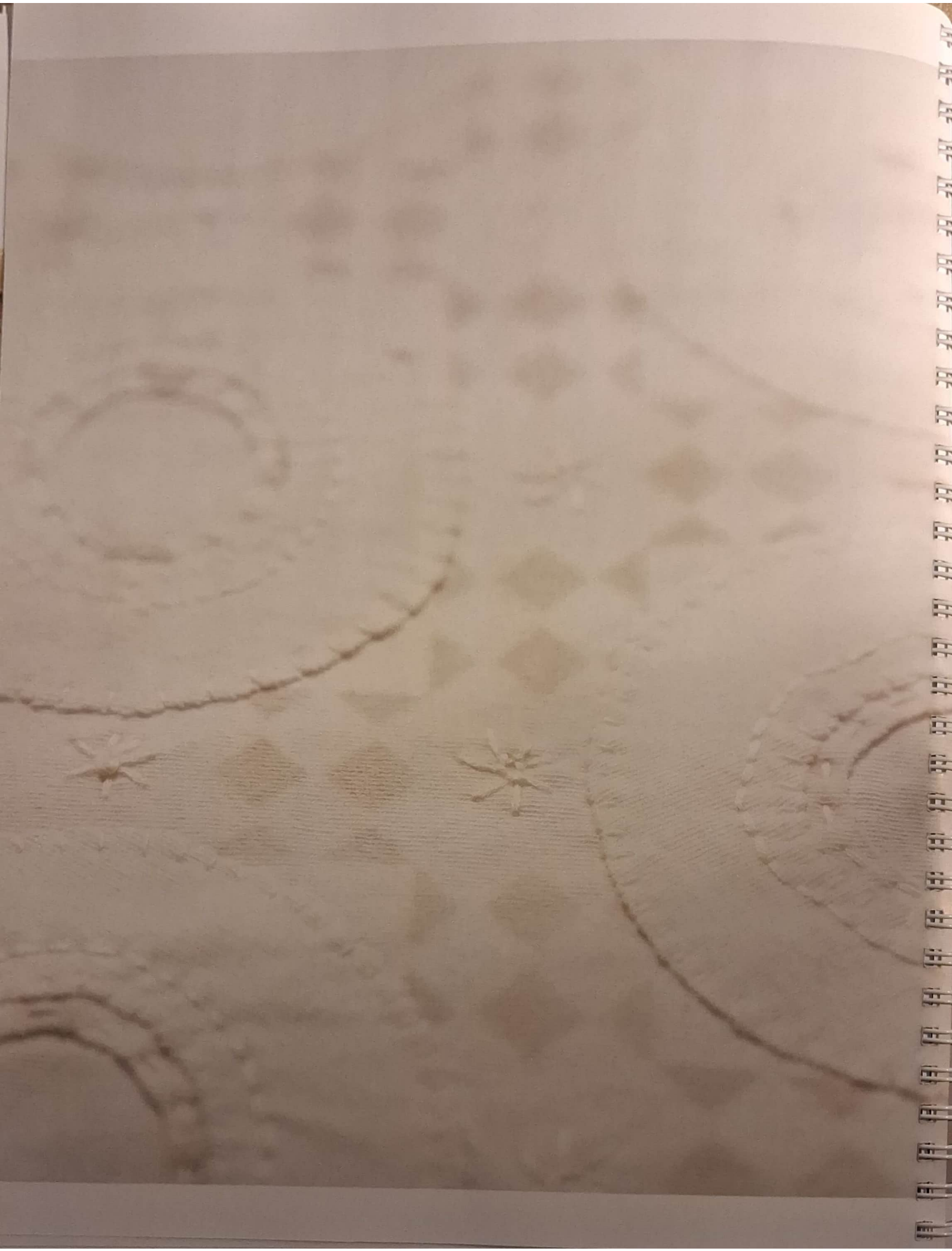

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5.
MANIPULATING GRIDS

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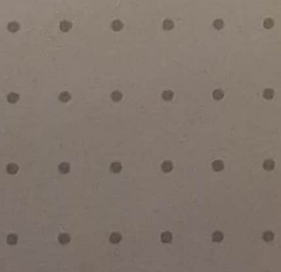
ONCE YOU'VE EXPLORED USING THE GRIDS ON OUR STITCHING CARDS TO CREATE THE MANY STITCHES AND VARIATIONS IN CHAPTER 3, YOU CAN MODIFY THEM ENDLESSLY TO CREATE AN ARRAY OF UNIQUE WORK.

SCALING GRIDS AND STITCHES

To change the look of your stitches, you can scale our basic grids on a copy machine by either enlarging or reducing the grid points. Or you can create your own grids at any scale using computer programs.

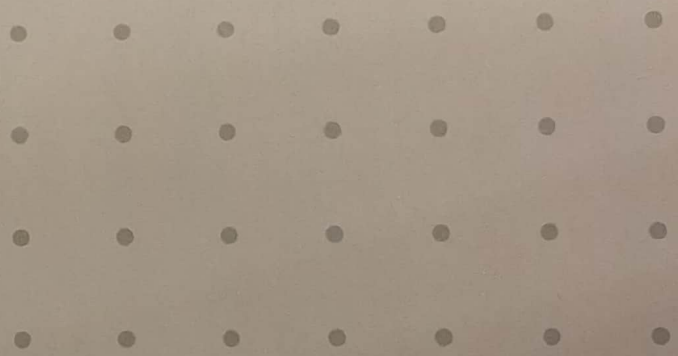
Large square grid from Stitching Card #1 with original spacing.



Large square grid from Stitching Card #1 with reduced spacing between columns. Rows remain same height.

Small square grid from Stitching Card #1 with original spacing.

Small square grid from Stitching Card #1 reduced by 25%.



Large square grid from Stitching Card #1 enlarged by 150%.

Large square grid from Stitching Card #1 with enlarged spacing between columns. Rows remain same height.

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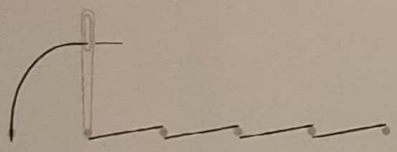
ALTERING ENTRY AND EXIT AROUND GRID POINTS

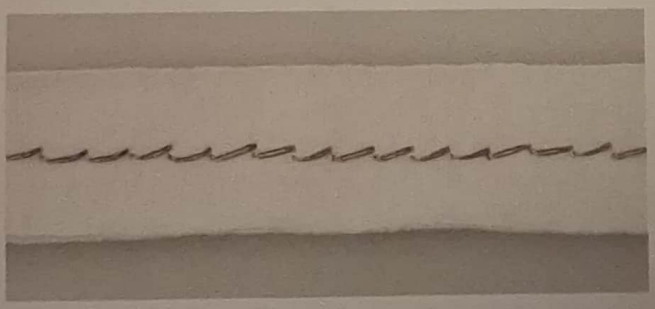
When working on a one-row grid, you'll find that simply working on either side of a grid point changes the visual appearance of a stitch. When working above and below a grid point, you will create a stitch that is more slanted. When working in front of and behind a grid point, you will create a stitch that is more compacted.

ENTERING AND EXITING ABOVE AND BELOW A GRID POINT

SLANTED STEM STITCH

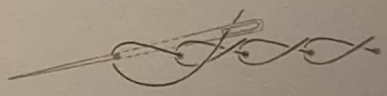
Slanted Stem Stitch is really a version of Backstitch (see page 34) that is worked at a different angle. The Slanted Stem Stitch is slightly wider than the Straight Stem Stitch (see page 68) and is created by moving the entry and exit points slightly above and below the grid points using one row of the Rectangle-A, Square, or Diamond Grid. By moving points together, you will get a more compacted stitch.

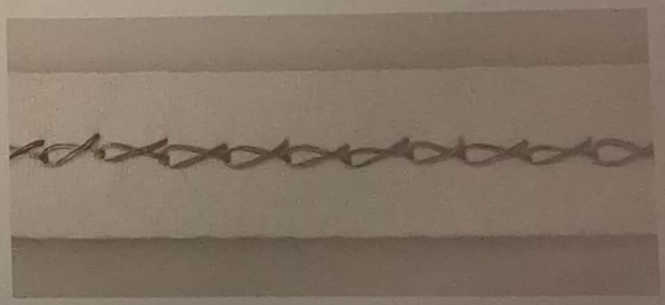




TWISTED CHAIN STITCH

The Twisted Chain Stitch is worked like Snail Trail Stitch (see page 80), but with only 1 row of the Rectangle-B, Square, or Diamond Grid. Instead of being worked at a 45-degree angle, it is worked just above the adjoining stitch, reducing the appearance of the leg and creating a more compacted stitch and a twisting effect.



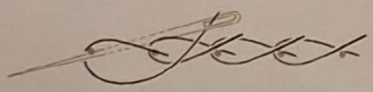


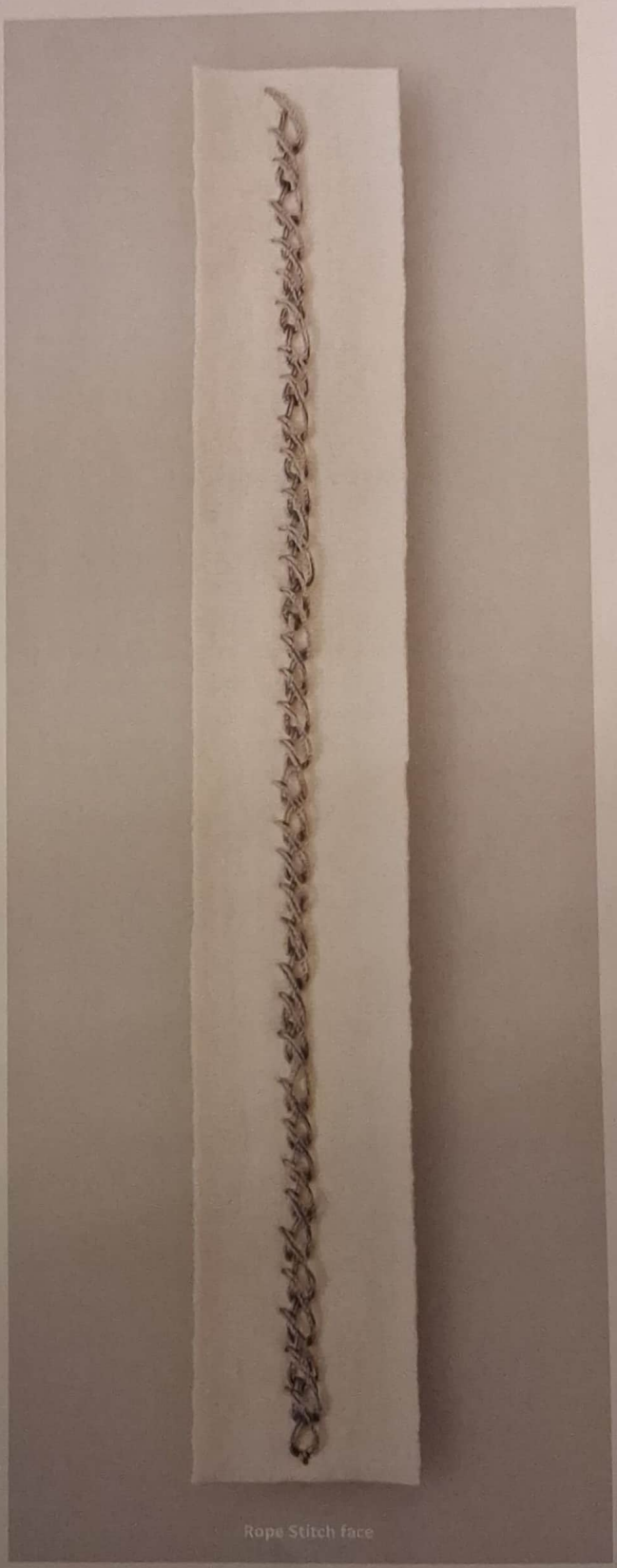
Skannat med CamScanner

Variation

ROPE STITCH

Rope Stitch is a variation of Twisted Chain Stitch (see page 119), shown here worked on the Rectangle-A Grid along the parallel line but coming up just in front of the first grid point and going down just behind the grid point on the next stitch, as shown in the illustration. Of course, changing the grid proportion or size will change the appearance of a stitch.





Rope Stitch face

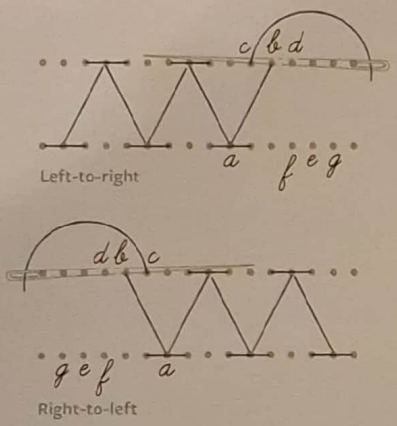
Skannat med CamScanner

SKIPPING GRID POINTS

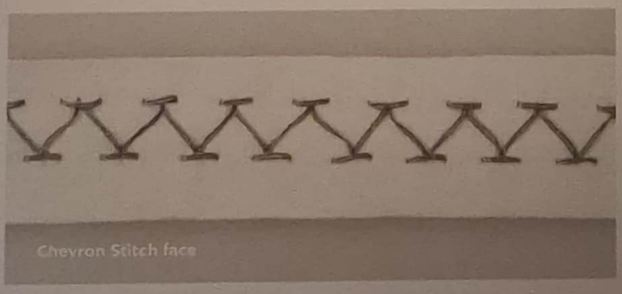
You can also manipulate tried-and-true stitches by skipping points on the grid structure. Chevron Stitch is created by skipping every other top and bottom point on the Rectangle-A Grid, as shown below.

CHEVRON STITCH

Chevron Stitch is composed of small horizontal Straight Stitches (see page 32) across two parallel lines, joined by Diamond Zigzag Stitch (see page 56), on the Rectangle-A Grid. Although this could be accomplished in 3 passes, Chevron Stitch is worked in 1 pass and, like Backstitch (see page 34), is sewn backward; you work one way while building up stitches in the opposite direction.



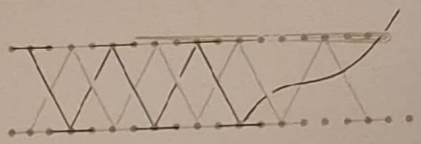
- Bring needle up at A, go down at B, and come up at C. Go down at D and come back up at B. Go down at E and come up at F and go down at G. Come back up at E and repeat to end of row.


Chevron Stitch face

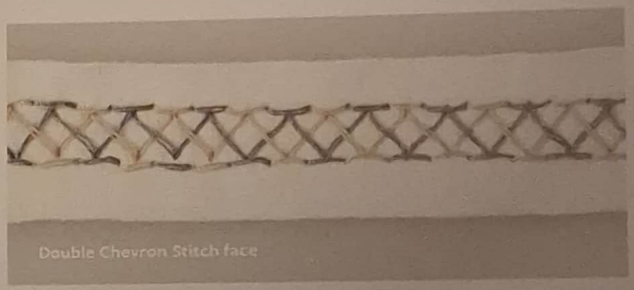
Variation

DOUBLE CHEVRON STITCH

Double Chevron Stitch is created by working 2 passes of Chevron Stitch. See Herringbone Stitch on page 72 for more information on double passes, knotting stitches, and interlacing stitches.



- Experiment with changing the scale of the second stitch for added detail.


Double Chevron Stitch face

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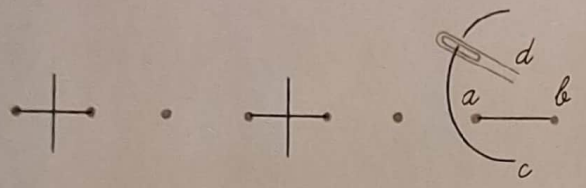
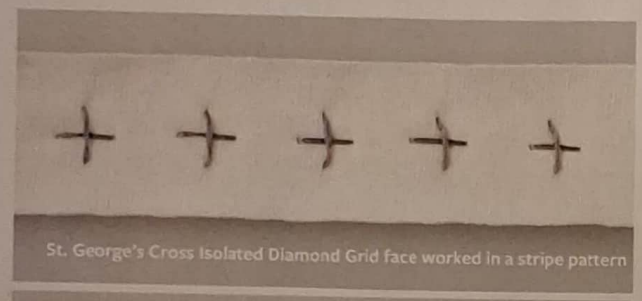
ST. GEORGE'S CROSS

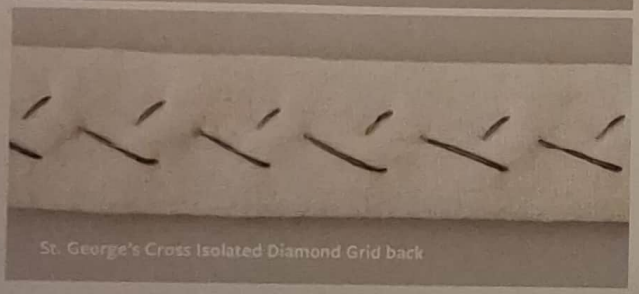
A version of Star Filling Stitch (see page 89) and Cross Stitch (see page 44), St. George's Cross can be created in rows using the Diamond Grid or using any of the Isolated Grids. Skip stitches to create the open spaces between the cross stitches.



- Come up at A, go down at B, come up at C, go down at D and repeat to end of row.



St. George's Cross Isolated Diamond Grid face worked in a stripe pattern

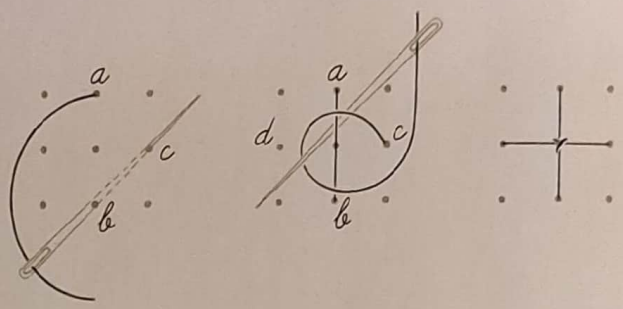


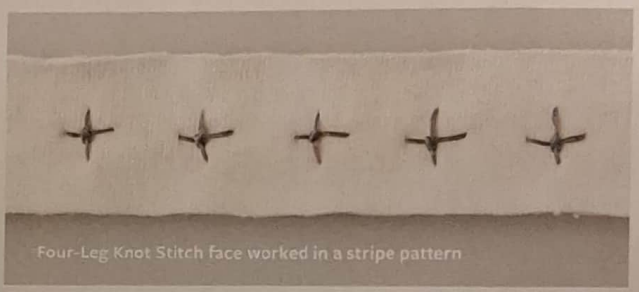
St. George's Cross Isolated Diamond Grid back

Variation

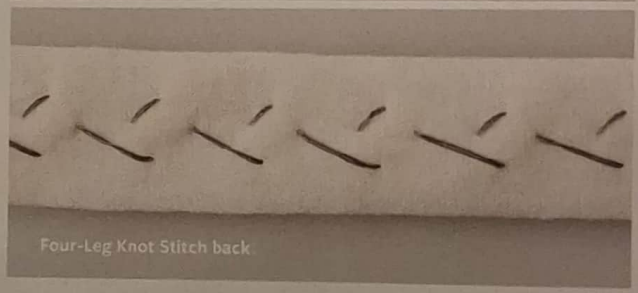
FOUR-LEG KNOT STITCH

Four-Leg Knot Stitch is created by adding a tied knot in the middle of the second crossed stitch of St. George's Cross, as in Squared Knot Stitch (see page 79).





Four-Leg Knot Stitch face worked in a stripe pattern



Four-Leg Knot Stitch back

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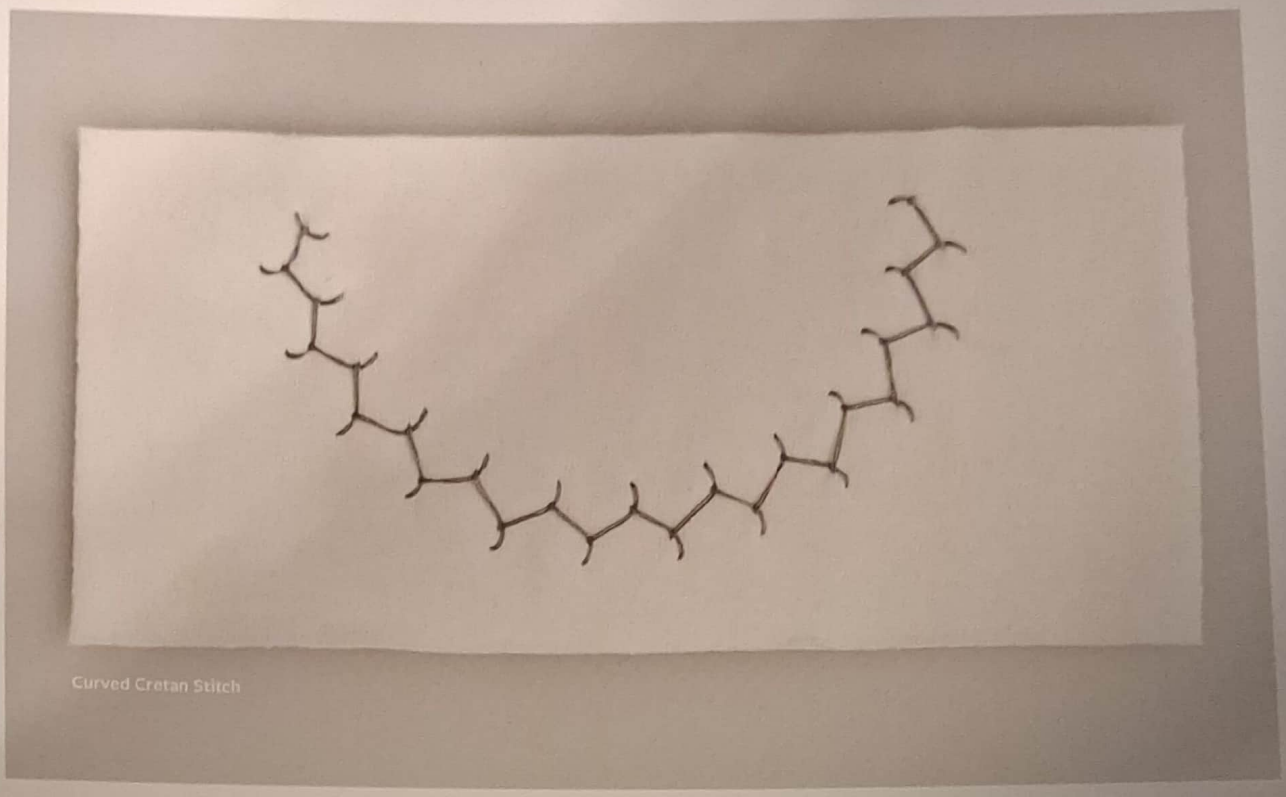
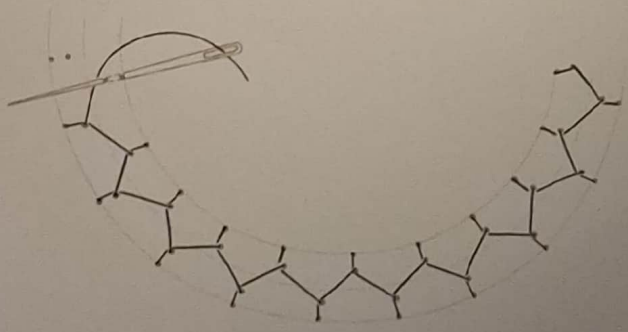


Curved Cretan Stitch

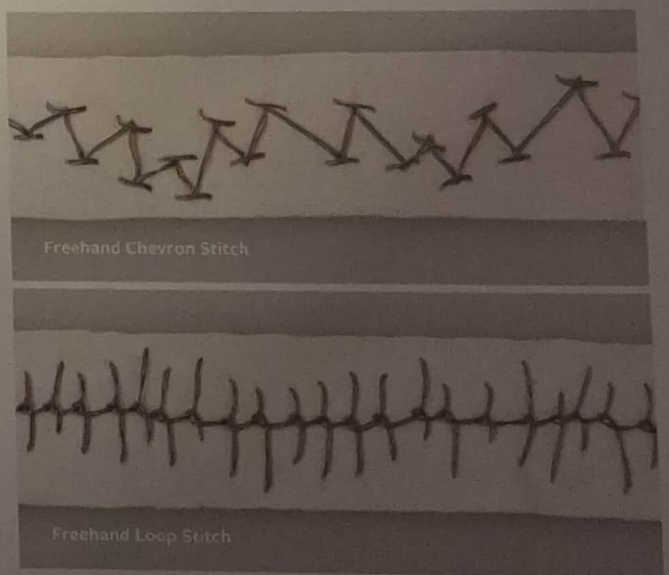
CURVING GRID POINTS

While all grids in this book are presented in straight lines for learning purposes, every stitch can be created along curved and circular lines. We use stencil patterns and curved rulers to create an array of organic shapes.



FREEHAND STITCHES

Once you've mastered a stitch using one of the grids on our Stitching Cards, step outside the grid to create freehand stitch variations of your own.



Freehand Chevron Stitch

Freehand Loop Stitch

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6.
PATTERNED STITCHES

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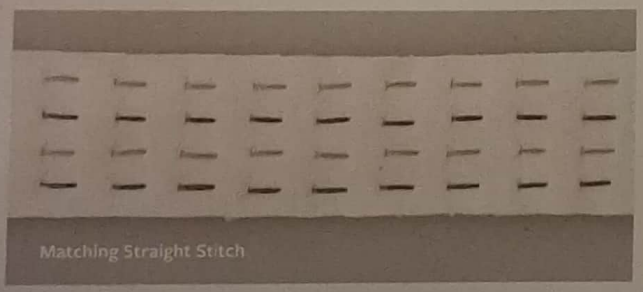
ALL OF THE STITCHES IN THIS BOOK CAN BE WORKED IN MATCHING, OFFSET, AND/OR ALTERNATING ROWS TO CREATE A PATTERNED FILL FOR GEOMETRIC OR ORGANIC SHAPES.

MATCHING, OFFSETTING, AND ALTERNATING STITCHES

MATCHING STITCHES

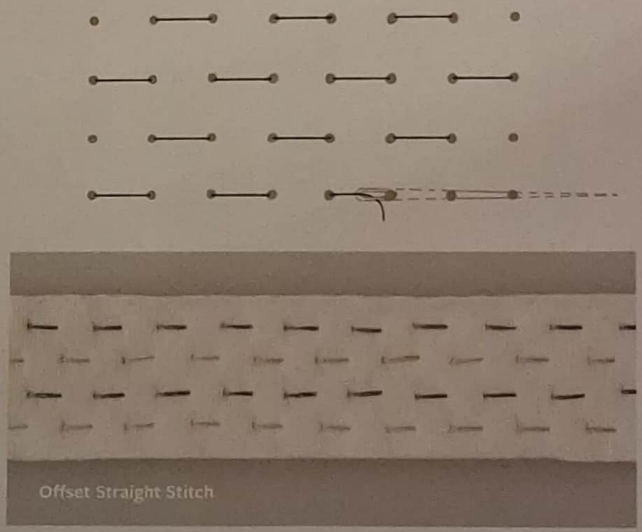
You can use grid structures to create stacks of stitches, such as a Matching Straight Stitch (also known as Darning Stitch), which is shown below. See Straight Stitch on page 32.



Matching Straight Stitch

OFFSET STITCHES

Creating rows of stitches that are offset (like laying bricks) across a grid structure can add additional texture to any project. Simply stagger the stitches from row to row (as shown here for Offset Straight Stitch).



Offset Straight Stitch

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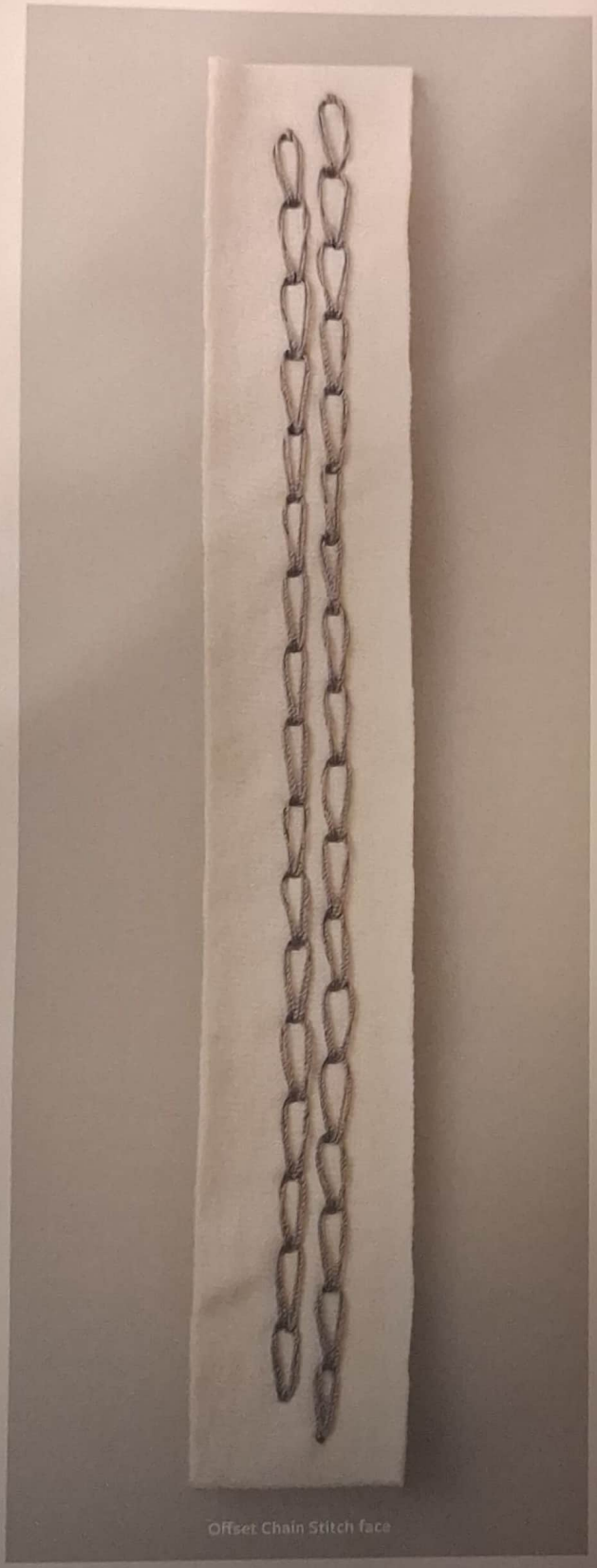
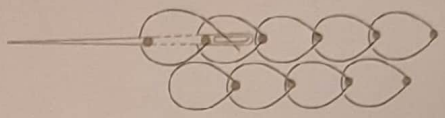


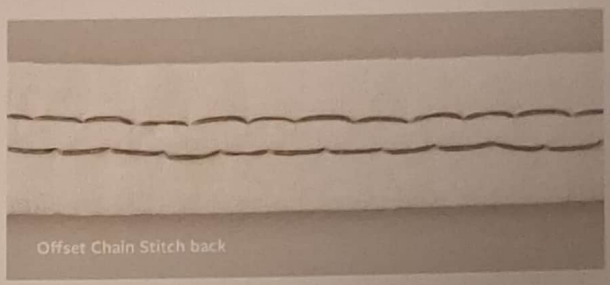
Offset Chain Stitch face

Variation

OFFSET CHAIN STITCH

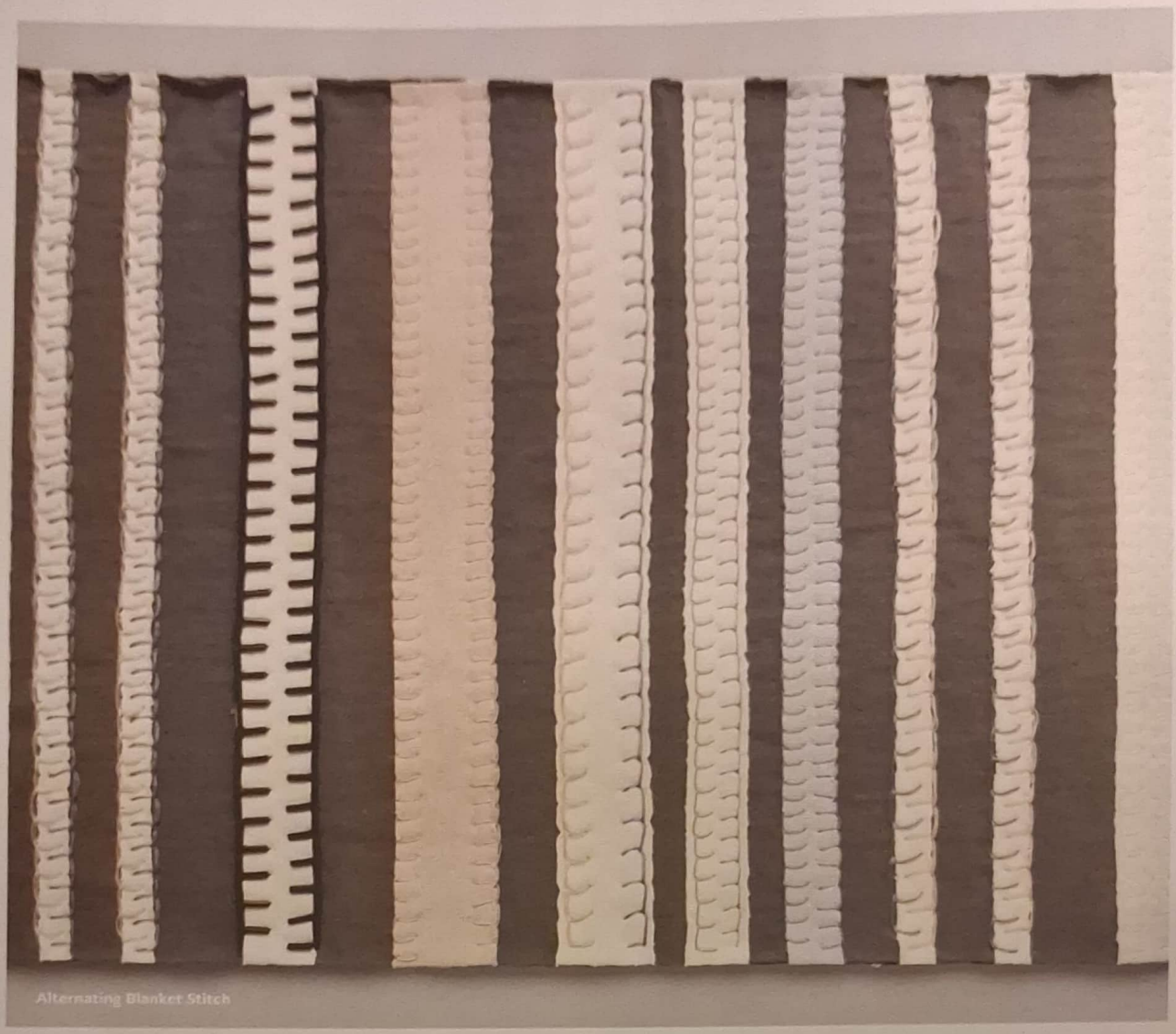
Experiment with different types of stitches for great variety. Offsetting the Chain Stitch (see page 35) and working in 2 passes creates the effect of bricks. Experiment with adding multiple rows and changing thread colors between rows to create stripe patterns.





Offset Chain Stitch back

Skannat med CamScanner



Alternating Blanket Stitch

ALTERNATING STITCHES

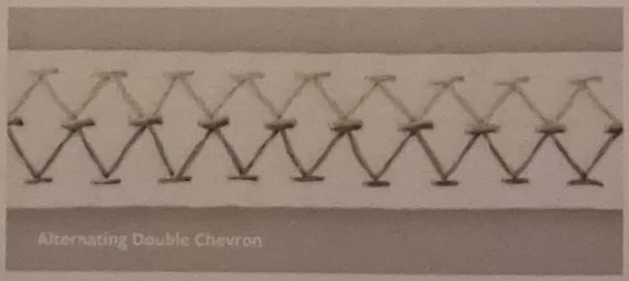
Stitches can be alternately worked from one side and then from the other to create the appearance of interlocked rows, as in Alternating Blanket Stitch shown above. These stitches are often used for borders or to fill (see page 129 for more on Filling Stitches).

See Blanket Stitch on page 41.

ALTERNATING DOUBLE CHEVRON

Create a Chevron Stitch Fill (or Patterned Chevron) by layering rows of the stitch on top of one another.

See Chevron Stitch on page 121.



Alternating Double Chevron

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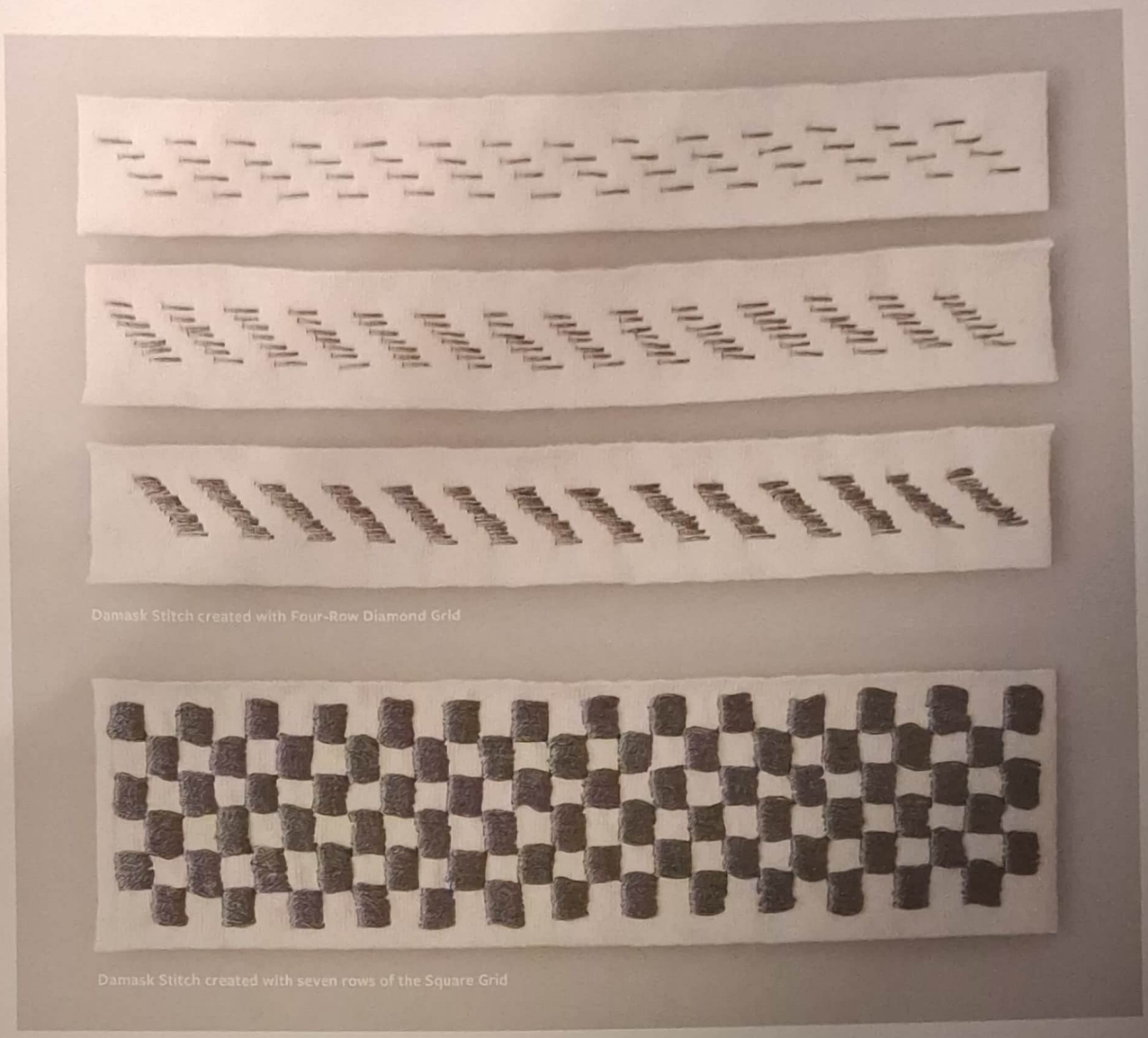

Damask Stitch created with Four-Row Diamond Grid

Damask Stitch created with seven rows of the Square Grid

Geometric and organic shapes can be filled using any of the stitches, techniques, and combinations of stitches and techniques in this book.

DAMASK STITCH

Damask Stitch has a wide variety of names and has been widely used across geography and cultures. Damask and its variations have been known as Darning Stitch, Double Darning, Damask Darning, Pessante, Patterned Satin Stitch, Brick Stitch, Basket Stitch, Checkerboard, and Straight Stitch Fill. It is composed of consecutive rows of Straight Stitch (see page 32) worked to fill in a shape while creating an all-over pattern. See Satin Stitch on page 70 for additional ways to fill in shapes or pattern areas with stitches.

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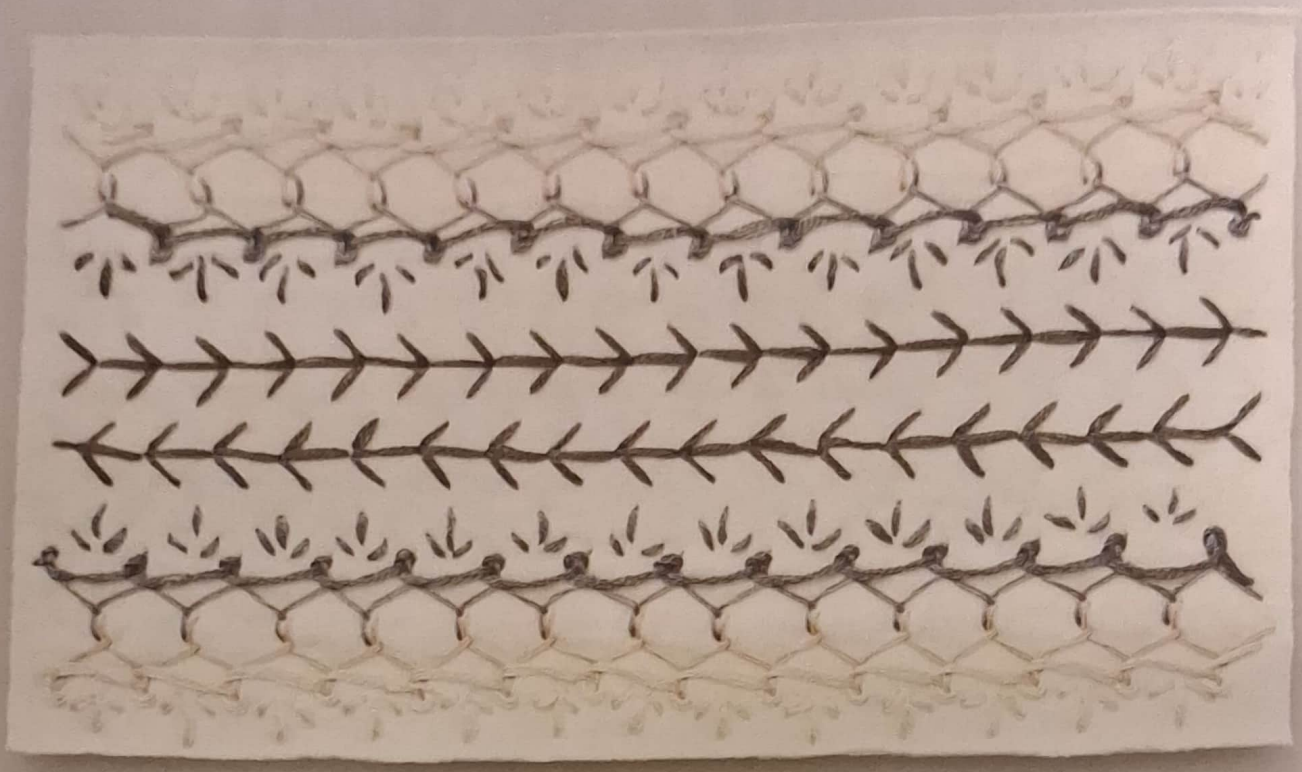

Interlocked and Laced Cretan Stitch

INTERLOCKING FILLING STITCHES

All of the stitches in this book can be repeated in interlocking patterns to create an all-over design or to fill in specific shapes. Interlocked and Laced Cretan Stitch (see page 82) is shown above worked in combination with an alternating Fern Stitch (see page 62).

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Herringbone Stitch (see page 72) is worked in interlocking rows in this Interlocked Herringbone fabric design to create the effect of a woven fabric. The embroidery floss color has been alternated to create a stripe effect.

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Opposite: Chain Stitch used to outline shapes. Above: Chain Stitch used to fill in shapes.

FILLING PATTERNS WITH STITCHES

Multiple rows of stitching can be created to follow or fill in any shape using any of the stitches in this book. Chain Stitch (see page 35) and Satin Stitch (see page 70) have been popular for this process over millennia, but any of the stitches in this book can be used.

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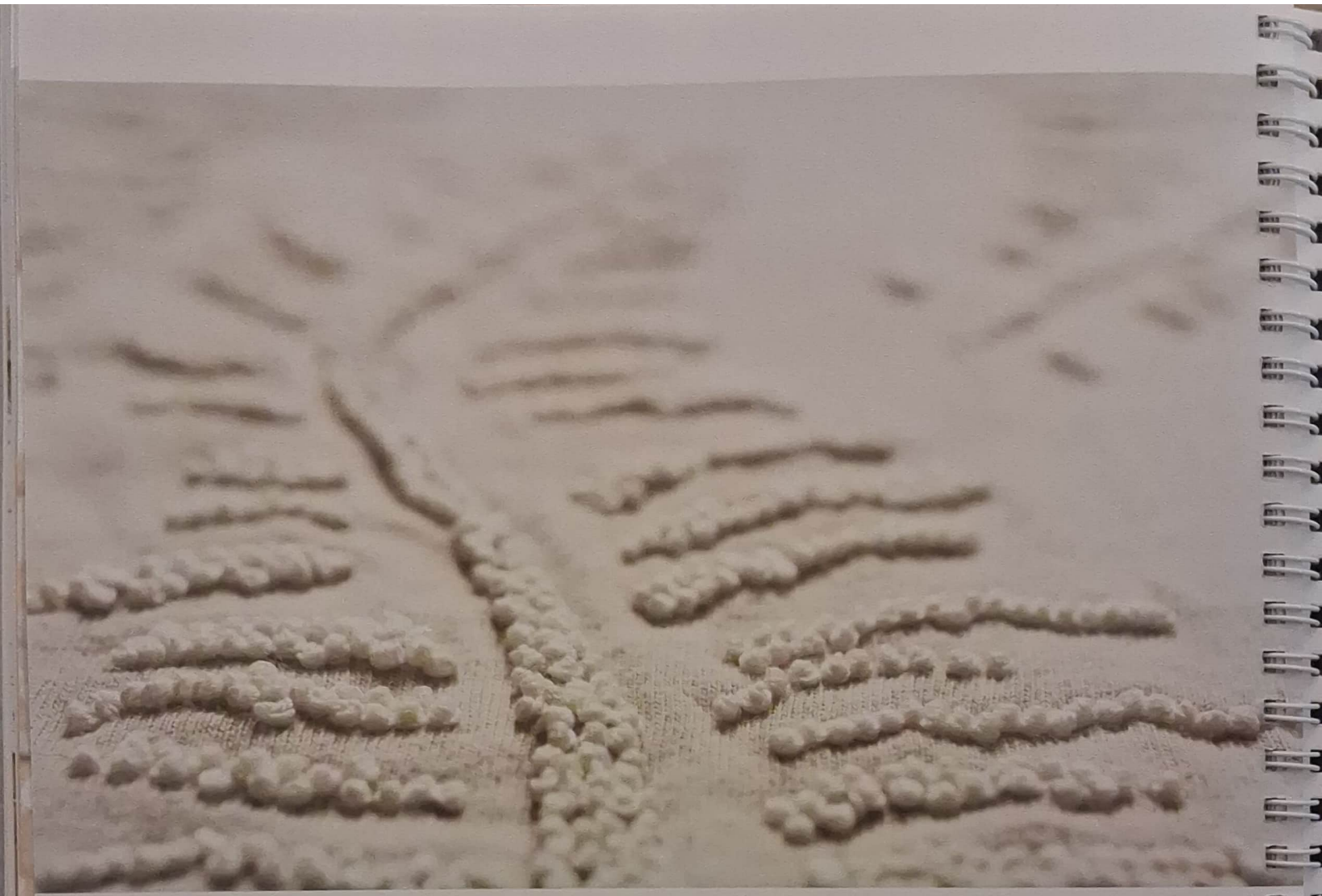

French Knots grouped together in our Fern pattern.

ISOLATED STITCHES AS FILL

Any of the isolated stitches from Chapter 3, beginning on page 25, can be used in multiples to fill in a shape. Keep in mind that any stitch in this book can be worked as an isolated stitch, if desired.

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DESIGNING WITH STITCHES

All of the stitches and techniques from this book can be added to any project in both simple and elaborate methods. See our Design Choices on page 138 for details on how to re-create the techniques we've used in this book, and visit our websites: theschoolofmaking.alabamachanin.com and alabamachanin.com for materials, workshops, and ongoing inspiration.

At Alabama Chanin, we use stenciling to apply patterns to fabric and then use those stenciled shapes as a road map to where to apply embellishment. You can learn more about our stencil patterns and techniques from our book *Alabama Studio Sewing + Design*. For the patterns shown throughout this book, we used a simple stripe pattern that you will find on page 137, and sets of drawing templates with circles, squares, and ovals that we picked up at a local art supply store.

Endless combinations are possible with these few simple tools and a marking instrument. Other stencil designs are available for download at: theschoolofmaking.alabamachanin.com/resources

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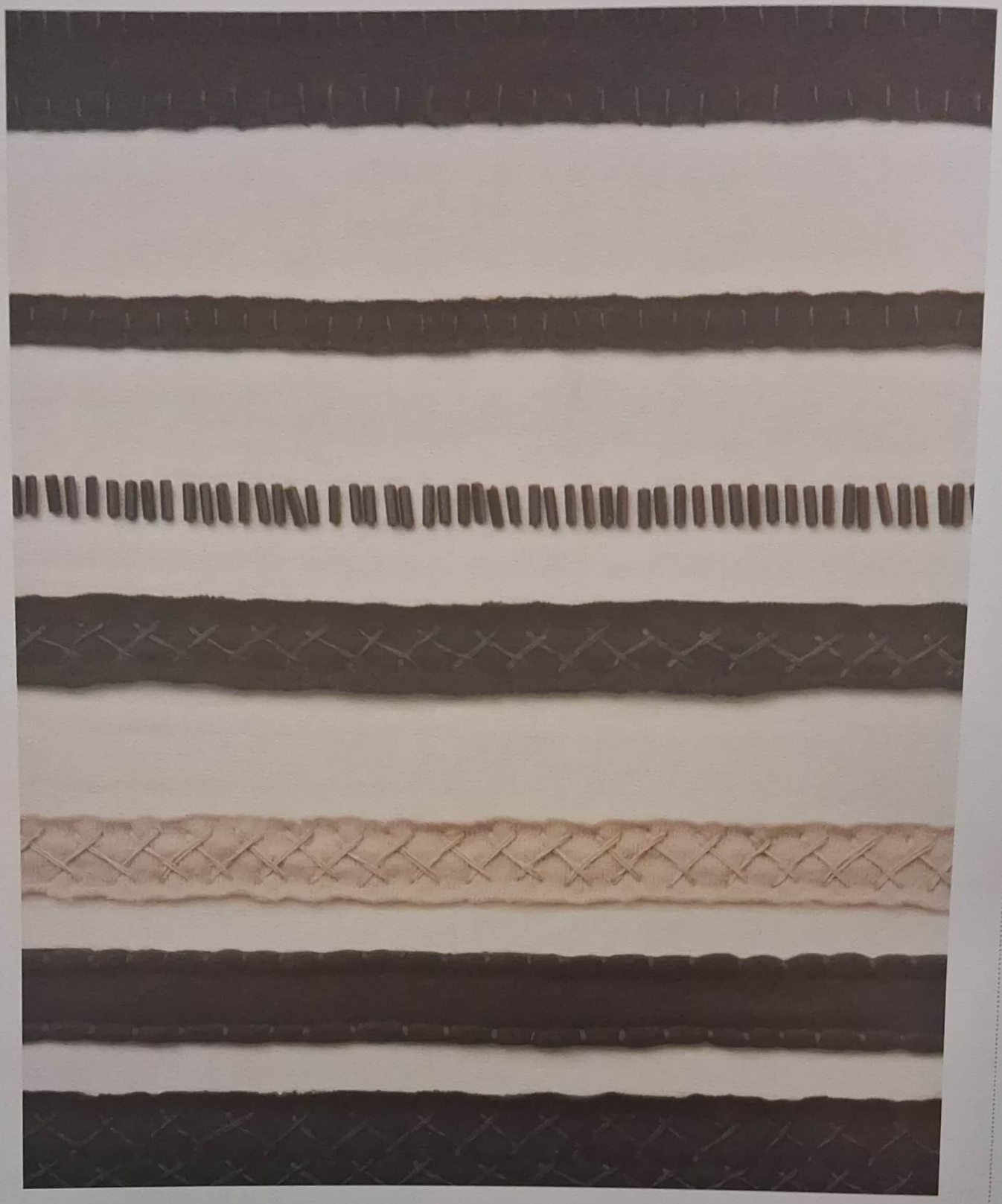

STRIPE STENCIL

To create projects in this book, the Stripe Pattern shown at right was used at 100%. This artwork can be photocopied from this page, hand-drawn using a ruler, or downloaded from our website: theschoolofmaking.alabamachanin.com/resources

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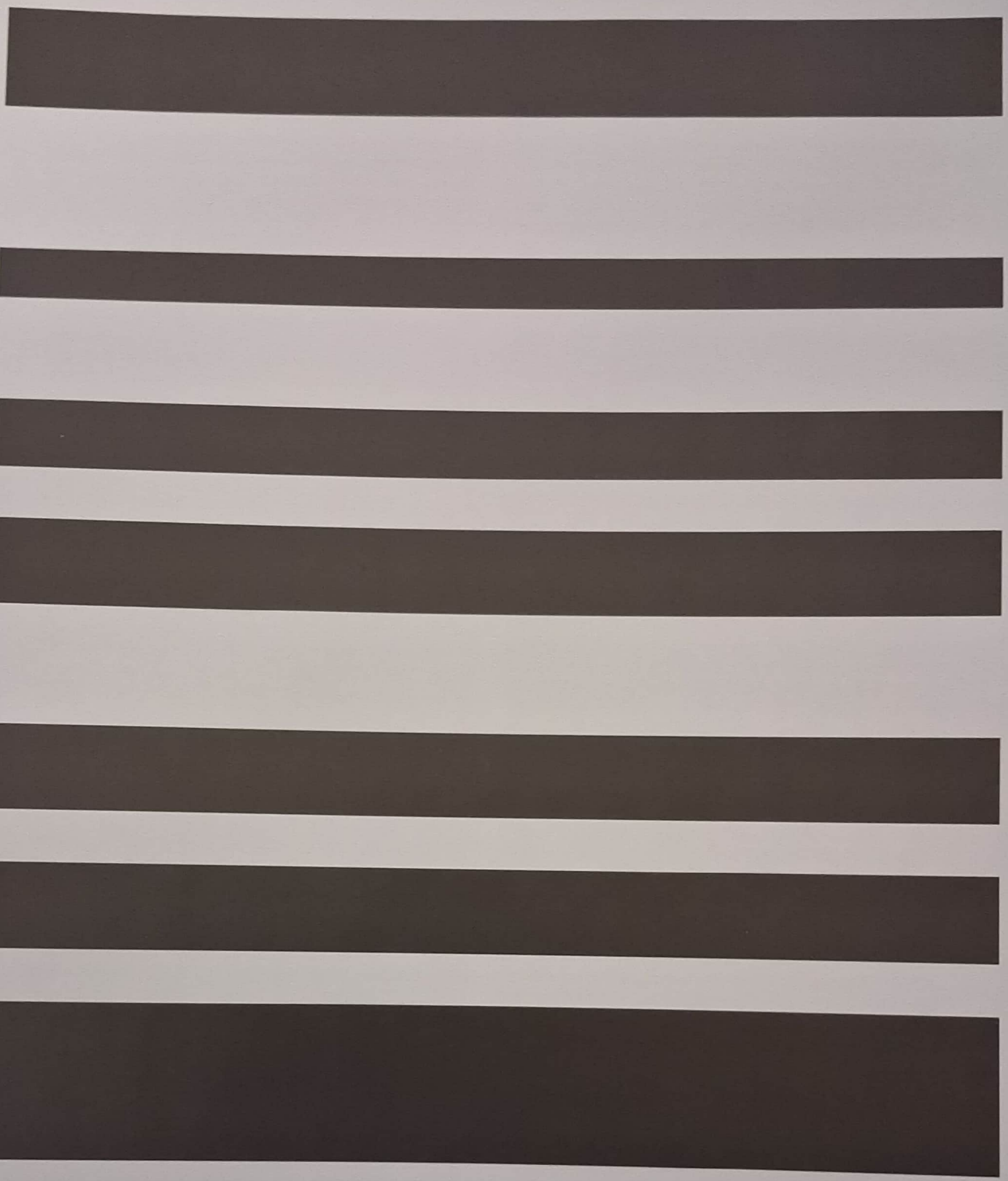

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INDEX OF DESIGN CHOICES

Unless noted by page number below, all Stitch Samples included in this book were created with 100% Organic Cotton Jersey and Button Craft Thread from The School of Making using the following Design Choices: **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Thread:** Grey, Tan for Accents

PAGE 2 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Navy / **Bottom-layer Fabric:** Navy / **Stencil:** Magdalena / **Treatment:** Reverse Appliqué / **Stitch:** Straight Stitch / **Textile Paint:** Navy 08 / **Thread:** Navy / **Knots:** Inside

PAGE 4 **PROJECT: THE GARTER DRESS** / **Fabric Weight:** Medium / **Top-layer Fabric:** Ochre / **Bottom-layer Fabric:** Ochre / **Stencil:** Large Paradise / **Treatment:** Beading, Couching, Reverse Appliqué / **Appliqué Stitch:** Whipstitch, Whipped Eyelets, Straight Stitch / **Textile Paint:** Desert Gold / **Thread:** Tan / **Knots:** Inside Hidden / **Seams:** Inside Felled (Top), Outside Floating (Bottom) / **Binding Stitch:** Herringbone / **Bugle Beads:** #3 Gold / **Chop Beads:** Gold / **Sequins:** Large Gold

PAGE 7 TOP PHOTO: **PROJECT: SLEEVELESS T-SHIRT TOP** / **Fabric Weight:** Medium, Light / **Top-layer Fabric:** Taupe / **Bottom-layer Fabric:** Natural / **Couching Ropes:** Light Pink, Taupe / **Appliqué:** Suede, Maize, Light Pink / **Stencil:** Flora / **Treatment:** Couching, Whipstitch Appliqué, Backstitch Quilting, Backstitch Reverse Appliqué, Chain Stitch Reverse Appliqué, Outside Reverse Appliqué, Embroidery, Beading / **Stitch:** Backstitch, Chain Stitch, Parallel Whipstitch, Straight Stitch / **Textile Paint:** Fresh Silver / **Thread:** Tan, Cream / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Binding Stitch:** Cretan / **Bugle Beads:** #3 Satin Grey / **Sequins:** Large and Small Iridescent / **Embroidery Floss:** Ecru, Blush, Sage / BOTTOM PHOTO: **PROJECT: DETAIL OF THE MAYA PONCHO TUNIC** / **Fabric Weight:** Light / **Top-layer Fabric:** Black / **Stencil:** Little Stars / **Treatment:** Dots + Dashes Embroidery / **Stitch:** Straight Stitch, French Knots / **Textile Paint:** Black Gold / **Thread:** Black / **Knots:** Inside Hidde / **Seams:** Outside Floating / **Embroidery Floss:** Sage, Ochre, Dark Grey

PAGE 8 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Sand / **Bottom-layer Fabric:** Sand / **Stencil:** Anna's Garden / **Treatment:** Reverse Appliqué with Embroidery / **Stitch:** Backstitch, Fern Stitch, Straight Stitch / **Textile Paint:** Pearl Silver / **Thread:** Tan / **Embroidery Floss:** Tea / **Knots:** Hidden

PAGE 24 **PROJECT: WALKING CAPE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Navy / **Bottom-layer Fabric:** Navy / **Stencil:** Medium Polka Dot / **Treatment:** Reverse Appliqué / **Stitch:** Backstitch / **Textile Paint:** Pearl Slate / **Thread:** Navy / **Embroidery Floss:** Black Variegated / **Knots:** Inside Hidden / **Seams:** Inside Felled

PAGE 28 **PROJECT: STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Double-Overhand Knots / **Stitch:** Single Knots / **Knots:** Outside / **Embroidery Floss:** Dark Grey

PAGE 29 **PROJECT: DOUBLE-BREASTED SUIT JACKET** / **Fabric Weight:** Light / **Top-layer Fabric:** Ochre / **Middle-layer Fabric:** Black / **Bottom-layer Fabric:** Ochre / **Stencil:** Spiral / **Treatment:** Alabama Fur / **Stitch:** Backstitch, Straight Stitch / **Thread:** Tan / **Embroidery Floss:** Ochre / **Knots:** Outside / **Seams:** Inside Felled

PAGE 30 TOP PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Blue Slate / **Bottom-layer Fabric:** Blue Slate / **Stencil:** Daisy / **Treatment:** Negative Reverse Appliqué / **Stitch:** Straight Stitch / **Textile Paint:** Pearl Grey / **Thread:** Grey / **Knots:** Outside / BOTTOM PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Parchment / **Bottom-layer Fabric:** Natural / **Stencil:** Magdalena / **Treatment:** Reverse Appliqué / **Stitch:** Straight Stitch / **Textile Paint:** Wood / **Thread:** Cream / **Knots:** Inside

PAGE 36 **PROJECT: DOUBLE-BREASTED SUIT JACKET** / **Fabric Weight:** Medium / **Top-layer Fabric:** Maize / **Bottom-layer Fabric:** Natural / **Stencil:** Lace / **Treatment:** Outside Reverse Appliqué / **Stitch:** Chain Stitch, Straight Stitch / **Textile Paint:** White / **Thread:** Cream / **Embroidery Floss:** Light Sage / **Knots:** Inside Hidden / **Seams:** Inside Felled

PAGE 37 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Light / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Stencil:** Lace / **Treatment:** Outside Reverse Appliqué / **Stitch:** Chain Stitch / **Textile Paint:** Black Gold / **Embroidery Floss:** Sage / **Knots:** Inside Hidden

PAGE 47 **PROJECT: BETSY BLAZER** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Appliqué:** Dark Indigo / **Stencil:** Aurora / **Treatment:** Appliqué / **Stitch:** Parallel Whipstitch / **Thread:** Black, Grey / **Knots:** Inside / **Seams:** Inside Felled

PAGE 71 TOP PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Sand / **Bottom-layer Fabric:** Sand / **Stencil:** All-Over Fern / **Treatment:** Embroidery / **Stitch:** Satin Stitch / **Textile Paint:** Pearl Silver / **Thread:** Cream / **Knots:** Inside / BOTTOM PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Light / **Top-layer Fabric:** Blue Slate / **Bottom-layer Fabric:** Blue Slate / **Appliqué:** Black / **Stencil:** Daisy / **Treatment:** Appliqué, Embroidery / **Stitch:** Parallel Whipstitch, Satin Stitch / **Textile Paint:** Slate / **Embroidery Floss:** Black Variegated / **Knots:** Inside

PAGE 83 **PROJECT: DOUBLE-BREASTED SUIT JACKET** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fab-**

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ric: Black / **Appliqué:** Military, White / **Treatment:** Stripe Appliqué / **Stitch:** Cretan Stitch, Straight Stitch / **Thread:** Black, Cream, Grey / **Knots:** Inside Hidden / **Seams:** Inside Felled

PAGE 86 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Parchment / **Bottom-layer Fabric:** Blue Slate / **Stencil:** Natalie's Stripe / **Treatment:** Embroidery, Quilting, Reverse Appliqué / **Stitch:** Backstitch, Cretan Stitch, Double Cretan Stitch / **Textile Paint:** Slate / **Thread:** Grey, Tan / **Knots:** Inside

PAGE 87 **PROJECT: FABRIC DESIGN SWATCHES** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Embroidery, Lacing, Sequins / **Stitch:** Cretan Stitch, French Knots, Lacing, Whipped Eyelets / **Thread:** Grey, Tan / **Embroidery Floss:** Light Sage, Light Grey / **Sequins:** Large Iridescent

PAGE 91 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Blue Slate / **Bottom-layer Fabric:** Blue Slate / **Stencil:** Anna's Garden / **Treatment:** Embroidery with Beading / **Stitch:** Eyelet Variations / **Textile Paint:** Pearl Charcoal / **Thread:** Black / **Embroidery Floss:** Dark Grey, Light Grey, Baby Blue / **Knots:** Inside / **Chop Beads:** Clear, Black

PAGE 98 **PROJECT: DETAIL OF PANEL TUNIC** / **Fabric Weight:** Medium / **Top-layer Fabric:** Navy / **Bottom-layer Fabric:** Navy / **Stencil:** Daisy / **Treatment:** Negative Reverse Appliqué with Beading / **Stitch:** Straight Stitch / **Textile Paint:** Navy 08 / **Thread:** Navy / **Knots:** Outside / **Seams:** Inside Felled / **Binding Stitch:** Cretan / **Bugle Beads:** #3 Black

PAGE 101 **PROJECT: BEADED WHIPSTITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Beaded Embroidery / **Stitch:** Parallel Whipstitch / **Thread:** Black / **Bugle Beads:** #3 Black / **PROJECT: BEADED ZIGZAG CHAIN STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Beaded Embroidery / **Stitch:** Zigzag Chain Stitch / **Thread:** Black / **Seed Beads:** Black / **PROJECT: BEADED CRETAN STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Beaded Embroidery / **Stitch:** Cretan Stitch / **Thread:** Black / **Chop Beads:** Black

PAGE 102 TOP PHOTO: **PROJECT: BACKSTITCH SEQUIN SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Shaped Sequin Embroidery / **Stitch:** Backstitch / **Thread:** Grey, Tan / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black / **PROJECT: FRENCH KNOT SEQUIN SAMPLE** / **Garment:** Swatch / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Shaped Sequin Embroidery / **Stitch:** French Knot / **Thread:** Grey, Tan / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black / **PROJECT: BEADED SEQUIN SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Shaped Beaded Sequin Embroidery / **Stitch:** Single Stitch / **Thread:** Grey, Tan / **Seed Beads:** Black, Brown / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black / **PROJECT: EYELET SEQUIN SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Shaped Sequin Embroidery / **Stitch:** Whipped Eyelet / **Thread:** Grey, Tan / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black / MIDDLE PHOTO: **PROJECT: BACKSTITCHED SEQUINS SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Sequined Embroidery / **Stitch:** Backstitch / **Thread:** Grey, Tan / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black / BOTTOM PHOTO: **PROJECT: ARMOR BEADING SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Armor Beading / **Thread:** Grey, Tan / **Bugle Beads:** #3 Black, #3 Brown, #3 Satin Grey, #3 White / **Chop Beads:** Amber, Black / **Seed Beads:** Brown, Black, Clear / **Sequins:** Large Iridescent, Large Black, Medium Iridescent, Medium Black, Small Black

PAGE 110 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Appliqué:** Black, Taupe / **Couching Ropes:** Black / **Stencil:** Natalie's Stripe / **Treatment:** Whipstitch Appliqué, Herringbone Stripe Appliqué, Couching, + Beaded Whipstitch / **Thread:** Black, Tan / **Knots:** Inside / **Bugle Beads:** #3 Black

PAGE 111 TOP PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Appliqué:** Black / **Stencil:** Eggs / **Treatment:** Appliqué / **Stitch:** Parallel Whipstitch / **Thread:** Black / **Knots:** Inside / BOTTOM PHOTO: **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Dove / **Bottom-layer Fabric:** Dove / **Appliqué:** Dove / **Stencil:** Anna's Garden / **Treatment:** Appliqué / **Stitch:** Blanket Stitch / **Textile Paint:** Tin / **Thread:** Grey / **Knots:** Inside

PAGE 112 **PROJECT: DETAIL OF APRON SKIRT** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Couching Ropes:** Black / **Stencil:** Large Paradise / **Treatment:** Beading, Couching, Reverse Appliqué / **Stitch:** Parallel Whipstitch, Whipped Eyelet, Straight Stitch / **Textile Paint:** Black Gold / **Thread:** Black / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Bugle Beads:** #3 Black / **Sequins:** Large Black

PAGE 113 **PROJECT: SLEEVELESS T-SHIRT TOP** / **Fabric Weight:** Medium, Light / **Top-layer Fabric:** Taupe / **Bottom-layer Fabric:** Natural / **Couching Ropes:** Light Pink, Taupe / **Appliqué:** Suede, Maize, Light Pink / **Stencil:** Flora / **Treatment:** Couching, Whipstitch Appliqué, Backstitch Quilting, Backstitch Reverse Appliqué, Chain Stitch Reverse Appliqué, Outside Reverse Appliqué, Embroidery, Beading / **Stitch:** Backstitch, Chain Stitch, Parallel Whipstitch, Straight Stitch / **Textile Paint:** Fresh Silver / **Thread:** Tan, Cream / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Binding Stitch:** Cretan / **Bugle Beads:** #3 Satin Grey / **Sequins:** Large and Small Iridescent / **Embroidery Floss:** Ecru, Blush, Sage / **PROJECT: PENCIL SKIRT** / **Fabric Weight:** Medium, Light / **Top-layer Fabric:** Taupe / **Bottom-layer Fabric:** Natural / **Couching Ropes:** Light Pink,

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Taupe / **Appliqué:** Suede, Maize, Light Pink / **Stencil:** Flora / **Treatment:** Couching, Whipstitch Appliqué, Backstitch Quilting, Backstitch Reverse Appliqué, Chain Stitch Reverse Appliqué, Outside Reverse Appliqué, Embroidery, Beading / **Stitch:** Backstitch, Chain Stitch, Parallel Whipstitch, Straight Stitch / **Textile Paint:** Fresh Silver / **Thread:** Tan, Cream / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Elastic:** Sand / **Binding Stitch:** Diamond Zigzag Stitch / **Bugle Beads:** #3 Satin Grey / **Sequins:** Large and Small Iridescent / **Embroidery Floss:** Ecru, Blush, Sage

PAGE 114 **PROJECT: CORSET** / **Fabric Weight:** Medium / **Top-layer Fabric:** Ochre / **Bottom-layer Fabric:** Ochre / **Couching Ropes:** Ochre / **Stencil:** Large Paradise / **Treatment:** Beading, Couching, Reverse Appliqué / **Stitch:** Parallel Whipstitch, Whipped Eyelet, Straight Stitch / **Textile Paint:** Desert Gold / **Thread:** Tan / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Binding Stitch:** Herringbone / **Bugle Beads:** #3 Gold / **Sequins:** Large Gold

PAGE 115 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Appliqué:** Black / **Couching Ropes:** Black / **Stencil:** Men's Stripe / **Treatment:** Couching, Applique / **Stitch:** Closed Feather Stitch, Parallel Whipstitch / **Textile Paint:** Pearl Charcoal / **Thread:** Black / **Knots:** Inside Hidden

PAGE 116 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** White / **Bottom-layer Fabric:** White / **Appliqué:** White / **Stencil:** Check / **Treatment:** Appliqué, Embroidery, Reverse Appliqué / **Stitch:** Backstitch, Eyelet Stitch, Straight Stitch / **Textile Paint:** New Putty / **Thread:** White / **Knots:** Inside / **Embroidery Floss:** White

PAGE 124 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Sand / **Bottom-layer Fabric:** Sand / **Stencil:** Abbie's Flower / **Treatment:** Embroidery / **Stitch:** Parallel and Slanted Satin Stitch / **Textile Paint:** Pearl Silver / **Thread:** Cream / **Knots:** Inside

PAGE 128 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Blue Slate / **Bottom-layer Fabric:** Blue Slate / **Appliqué:** Natural, Ballet, Sand / **Stencil:** Natalie's Stripe / **Treatment:** Appliqué, Beading / **Stitch:** Alternating Blanket Stitch / **Thread:** Grey, Cream, Tan, Black / **Knots:** Inside / **Bugle Beads:** #3 Black

PAGE 129 **TOP THREE: PROJECT: STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Damask Embroidery / **Stitch:** Straight Stitch / **Thread:** Grey **BOTTOM: PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Damask Embroidery / **Stitch:** Straight Stitch / **Embroidery Floss:** Dark Grey

PAGE 130 **PROJECT: STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Embroidery / **Stitch:** Interlocked and Laced Cretan Stitch, Whipped Eyelets / **Thread:** Grey, Tan / **Embroidery Floss:** Light Sage, Light Grey, Dark Grey

PAGE 131 **PROJECT: STITCH SAMPLE** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Treatment:** Embroidery / **Stitch:** Interlocked Herringbone Stitch / **Thread:** Grey, Tan / **Embroidery Floss:** Light Sage, Light Grey

PAGE 132 **PROJECT: SLEEVELESS T-SHIRT TOP** / **Fabric Weight:** Medium / **Top-layer Fabric:** Suede / **Bottom-layer Fabric:** Natural / **Appliqué:** Maize / **Stencil:** Lace / **Treatment:** Appliqué, Beading, Embroidery, Reverse Appliqué, Accent Beading / **Stitch:** Chain Stitch, French Knot, Parallel and Slanted Whipstitch, Straight Stitch, Whipped Eyelets / **Textile Paint:** Fresh Silver / **Thread:** Tan, Cream / **Knots:** Inside Hidden / **Seams:** Inside Felled / **Binding Stitch:** Cretan / **Bugle Beads:** #3 Satin Grey / **Sequins:** Large Iridescent

PAGE 133 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Stencil:** Daisy / **Treatment:** Embroidery / **Stitch:** Chain Stitch / **Textile Paint:** Black Gold / **Knots:** Inside Hidden / **Embroidery Floss:** Black, Sage, Dark Grey

PAGE 134 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Sand / **Bottom-layer Fabric:** Sand / **Stencil:** All-Over Fern / **Treatment:** Embroidery / **Stitch:** French Knot / **Textile Paint:** Pearl Silver / **Thread:** White / **Knots:** Outside

PAGE 136 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Natural / **Bottom-layer Fabric:** Natural / **Appliqué:** Black, Taupe / **Couching Ropes:** Black / **Stencil:** Natalie's Stripe / **Treatment:** Appliqué, Embroidery, Couching, Beading / **Stitch:** Herringbone Stitch, Parallel Whipstitch / **Thread:** Black, Tan / **Knots:** Inside / **Bugle Beads:** #3 Black

PAGE 144 **PROJECT: FABRIC DESIGN SWATCH** / **Fabric Weight:** Medium / **Top-layer Fabric:** Black / **Bottom-layer Fabric:** Black / **Appliqué:** Netting scraps / **Stencil:** Climbing Daisy / **Treatment:** Embroidery, Sequins / **Stitch:** Backstitch, French Knot / **Textile Paint:** Wood / **Thread:** Black / **Knots:** Inside / **Embroidery Floss:** Ecru / **Sequins:** Large Iridescent

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STITCH INDEX

STITCH	CHAPTER	PAGE	GRID TO USE	# OF ROWS
Algerian Eye Stitch	3	94	Any Isolated Grid	NA
Alternating Blanket Stitch	6	128	Square	As desired
Alternating Double Chevron	6	128	Rectangle-A	As desired
Appliqué with Embroidery Stitch on Top	4	110–111	Any	NA
Appliqué with Embroidery Stitch over Edge	4	110–111	Any	Any
Armor Beading	4	102	NA	NA
Arrowhead Stitch	3	56	Diamond	Two-Row
Backstitch	3	34	Square or Diamond	One-Row
Backstitched Chain	3	35	Square or Diamond	One-Row
Backstitched Sequins	4	102	Any	NA
Basting Stitch	3	33	Square or Diamond	One-Row
Beaded Sequins	4	102	Any	NA
Beading Stitches	4	100–101	Any	NA
Blanket Stitch	3	41	Square	Two-Row
Bosnian Stitch	3	52	Square	Two-Row
Braid-Edge Stitch	3	80	Rectangle-B	Two-Row
Braid Stitch	3	38	Square or Diamond	One-Row
Broad Cross Stitch	4	103	Square	NA
Bullion Knot	4	100–101	Any	NA
Buttonhole Eyelet Stitch	3	93	Any Isolated Grid	NA
Buttonhole Stitch	3	69	Rectangle-A	Two-Row
Cable Chain Stitch	3	39	Square or Diamond	One-Row
Chain Stitch	3	35	Square or Diamond	One-Row
Chain Stitch Rosette	3	60	Diamond	Two-Row
Chained Feather Stitch	3	66	Diamond	Four-Row
Chevron Stitch	5	121	Rectangle-A	Two-Row
Closed Blanket Stitch	3	59	Diamond	Two-Row
Closed Feather Stitch	3	58	Diamond	Two-Row
Compacted (or Tailor's) Buttonhole Stitch	3	69	Rectangle-A	Two-Row
Compacted Whipped Eyelet Stitch	3	93	Any Isolated Grid	NA
Coral Stitch	3	77	Rectangle-B	Two-Row
Couching Stitch	4	115	Any	NA
Couching with Embroidery Stitches	4	115	Any	NA
Cretan Stitch	3	82	Double Triangle	Four-Row
Crisscross Algerian Eye Stitch	3	94–95	Any Isolated Grid	NA
Cross and Twist Stitch	3	90	Any Isolated Grid	NA
Cross Stitch	3	44	Square	Two-Row
Crossed Blanket Stitch	3	42–43	Square	Two-Row
Crossed Star Stitch (or Ermine) Stitch	3	89	Any Isolated Grid	NA
Curved Cretan Stitch	4	123	NA	Two-Row
Damask Stitch	6	129	Any	As many as desired
Detached Chain Stitch	3	97	Any	NA
Diamond Zigzag Stitch	3	56	Diamond	Two-Row

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STITCH	CHAPTER	PAGE	GRID TO USE	# OF ROWS
Double Algerian Eye Stitch	3	94–95	Any Isolated Grid	NA
Double Braid Stitch	3	50	Square	Two-Row
Double Chain Stitch	3	49	Square	Two-Row
Double Chevron	5	121	Rectangle-A	Two-Row
Double Cretan Stitch	3	84–85	Double Triangle	Four-Row
Double Cretan with Long and Short Stitches	3	84–85	Double Triangle	Four-Row
Double Herringbone Stitch	3	74–76	Rectangle-A	Two-Row
Double Knot Stitch	3	78	Rectangle-B	Two-Row
Double Straight Stitch	3	33	Square or Diamond	One-Row
Double Zigzag Stitch	3	52	Square	Two-Row
Dropped Ermine Stitch	3	90	Any Isolated Grid	NA
Eyelet Sequins	4	102	Any	NA
Feather Stitch	3	65	Diamond	Four-Row
Fern Stitch (or Fly Stitch)	3	62	Diamond	Three-Row
Filling Stitches	6	129–131	NA	As desired
Four-Leg Knot Stitch	5	122	Diamond	Two-Row
Freehand Chevron Stitch	5	123	None	NA
Freehand Loop Stitch	5	123	None	NA
French Knot	3	96	Any	NA
French Knot Sequins	4	102	Any	NA
French-Knotted Stitches	4	100–101	Any	NA
Gather Stitch	3	67	Rectangle-A	One-Row
Grouped Blanket Stitch	3	42–43	Square	Two-Row
Heart Stitch (or Heart Chain Stitch)	3	64	Diamond	Three-Row
Herringbone Stitch	3	72	Rectangle-A	Two-Row
Interlaced Cretan Stitch	3	87	Double Triangle	Four-Row
Interlocked Algerian Eye Stitch	3	94–95	Any Isolated Grid	NA
Interlocked Herringbone Stitch	6	130	Rectangle-A	As many as desired
Interlocked Cretan Stitch	3	84–85	Double Triangle	Six-Row
Knotted Cretan Stitch	3	84–85	Double Triangle	Four-Row
Knotted Herringbone	3	74–76	Rectangle-A	Two-Row
Laced Backstitch	4	106	Square or Diamond	One-Row
Laced Coral Stitch	4	107	Square or Diamond	One-Row
Laced Double-Alternating Straight Stitch	4	108	Square	Two-Row
Laced Double-Alternating Parallel Whipstitch	4	109	Double Triangle	Four-Row
Laced Double Straight Stitch	4	108	Square	Two-Row
Laced Herringbone	3	74–76	Rectangle-A	Two-Row
Laced Triple-Alternating Parallel Whipstitch + French Knots	4	109	Double Triangle	Six-Row
Long and Short Blanket Stitch	3	42–43	Square	Two-Row
Long and Short Loop Stitch	3	53	Square	Three-Row
Long-Arm Cross Stitch	3	45	Square	Two-Row
Long-Arm Herringbone Stitch	3	73	Rectangle-A	Two-Row
Loop Stitch	3	53	Square	Three-Row
Looped and Threaded Herringbone Stitch	3	74–76	Rectangle-A	Two-Row
Looped Eyelet Stitch	3	93	Any Isolated Grid	NA

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STITCH	CHAPTER	PAGE	GRID TO USE	# OF ROWS
Matching Straight Stitch	6	126	Square	As many as desired
Offset Backstitch	3	59	Diamond	Two-Row
Offset Chain Stitch	6	127	Diamond	As many as desired
Offset Straight Stitch	6	126	Diamond	As many as desired
Open Chain Stitch	3	48	Square	Two-Row
Parallel Whipstitch	3	46	Square	Two-Row
Pekinese Stitch	4	107	Square or Diamond	One-Row
Pinwheel Stitch	3	93	Any Isolated Grid	NA
Raised Chevron	4	105	Diamond	Three-Row
Rope Stitch	5	120	Rectangle-A	One-Row
Satin Stitch	3	70	Rectangle-A	Two-Row
Seed Stitch	3	96	Any	NA
Shaped Cretan Stitch	3	54–55	No Grid Needed	NA
Shaped Loop Stitch	3	54–55	No Grid Needed	NA
Shaped Pinwheel Stitch	3	54–55	No Grid Needed	NA
Shaped Satin Stitch	3	54–55	No Grid Needed	NA
Sheaf Stitch	4	104	Any	Three-Row
Single Feather Stitch	3	40	Square	Two-Row
Slanted Stem Stitch	5	119	Rectangle-A	One-Row
Slanted Parallel Whipstitch	3	46	Square	Two-Row
Snail Trail Stitch	3	80	Rectangle-B	Two-Row
Square Zigzag Stitch	3	51	Square	Two-Row
Squared Knot Stitch	3	79	Rectangle-B	Two-Row
St. George's Cross	5	122	Diamond, or any Isolated Grid	Three-Row for Diamond Grid, NA for Isolated Grids
Stacked Cretan Stitch	3	84–85	Double Triangle	Six-Row
Star Filling Stitch	3	89	Any Isolated Grid	NA
Straight Stem Stitch	3	68	Rectangle-A	One-Row
Straight Stitch	3	32	Square or Diamond	One-Row
Threaded Backstitch	4	104	Square or Diamond	One-Row
Threaded Chained Feather Stitch	4	105	Diamond	Four-Row
Threaded Herringbone	3	74–76	Rectangle-A	Two-Row
Twisted Chain Stitch	5	119	Rectangle-B	One-Row
Vertical Arrowhead Stitch	3	61	Diamond	Three-Row
Vertical Arrowhead with Slanted Parallel Whipstitch	3	61	Diamond	Three-Row
Vertical Fern Stitch	3	63	Diamond	Three-Row
Wheat Ear Stitch	3	63	Diamond	Three-Row
Whipped Cross Stitch	3	44	Square	Two-Row
Whipped Eyelet Stitch	3	91–92	Any Isolated Grid	NA
Whipped Herringbone	3	74–76	Rectangle-A	Two-Row
Woven Cross-Stitch Flower	4	103	Square	NA
Woven Double Herringbone	3	74–76	Rectangle-A	Two-Row
Zigzag Chain Stitch	3	57	Diamond	Two-Row
Zigzag Coral Stitch	3	81	Double Triangle	Four-Row

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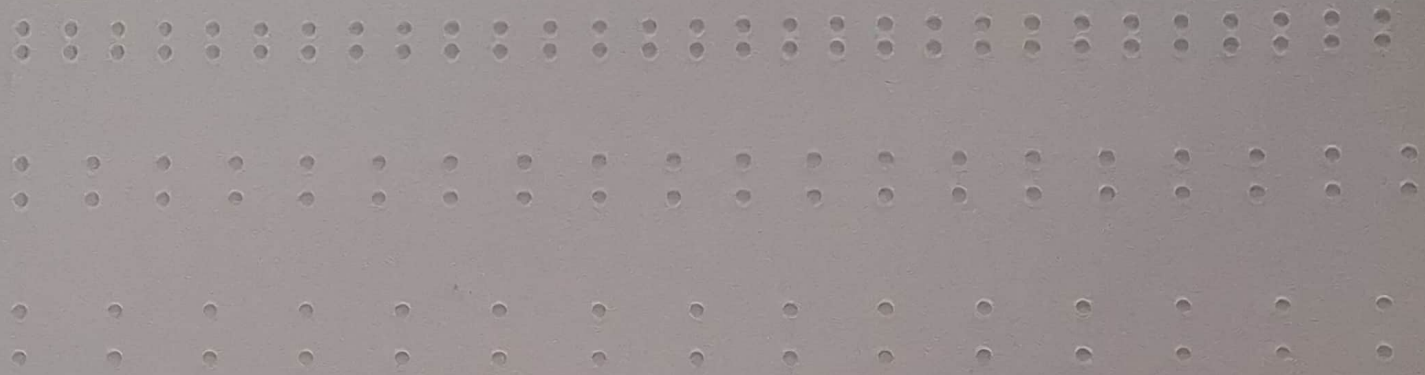

Rectangle-B Grid

Double Triangle Grid

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